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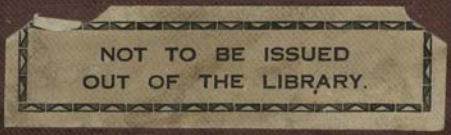
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A

GENERAL HISTORY

OF

MUSIC,

FROM THE

EARLIEST AGES to the PRESENT PERIOD.

BY

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CHARLES BURNEY, Muſ. D. F. R. S.

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ESSAY

ON THE

EUPHONY

OR

SWEETNESS OF LANGUAGES,

AND THEIR

FITNESS FOR MUSIC.

AS we are now arrived at that period in the Hiſtory of Muſic, when the muſical drama or opera had its origin, in the progreſs of which lyric poetry and melody have received their chief *poliſh and refinements*, it ſeems a neceſſary preliminary to the following narrative, to beſtow a few remarks and reflexions on the formation of ſyllables, and emiſſion of vocal ſound.

There can be no doubt but that the dialect which has the greateſt number of open vowels mixed with its conſonants, is the moſt favourable for vocal purpoſes. The tones of voice can only be heard with purity and clearneſs by the aſſiſtance of vowels: as the words, *vowels*, and *voice* are equally derived from *vocalis*, which implies a *ſound*, a *muſical tone*, vocal melody, or modulation. And it is not only from the general facility with which the ſyllables of a language can be uttered with neatneſs and articulation that it is rendered favourable to the ſinger, but from the number of *vocal terminations*, or words ending with vowels, which allow the voice to expand, and finiſh a muſical phraſe with eaſe and purity.

It is generally allowed that the French language is *naſal*, the German *guttural*, and the Engliſh *ſibilating* and loaded with conſonants, naſal ſyllables ending with *ng*, and other harſh and mute terminations. We have, indeed, filed off the Saxon roughneſs in words where *gh* occur: as *cough*, *trough*, *laugh*, *plough*, *through*, *eight*, *freight*, *enough*, &c. which uſed to be pronounced in the Teuronic manner, and which are ſtill guttural words in Scotland, and ſome parts of England.

But beſides the obſtructions which the voice meets with in its paſſage, from claſhing conſonants in the middle of words, we have a greater number of terms that end with abſolute mute and abrupt conſonants, than either the French or Germans: ſuch are thoſe which terminate in *b*, *d*, *g*, *k*, or hard *c*, *p*, and *t*. And it is not eaſy to defend our language from the *hiſſing* of which it is accuſed by foreigners, on account of the frequent uſe of the letter *s* at the end of words, and the great number of words which terminate with a double *s*. For though the plural number of French nouns is diſtinguiſhed in writing by an *s*, as well as the Engliſh, yet the final *s* is never pronounced. The German plurals too are terminated by the letter *n*: as *haus*, *hauſen*; *ſtraſs*, *ſtraſſen*; *pferd*, *pferden*; &c. in the ſame manner as *houſe* uſed to be *houſen* in the plural, *hoſe*, *hoſen*; and as the ſubſtantive *ox* ſtill has *oxen* in the plural. And the letter *n* being a liquid, renders the words which it terminates leſs difficult to utter, as well as leſs offenſive to the ear, than the letter *s*, with which we have more words begin and end than with any other letter in the alphabet. Indeed, modern refinements or corruptions in pronouncing our language have greatly augmented the ſibilation with which we are juſtly charged, by changing the *eth* and *ath* of verbs into *es* and *as*; and ſaying *gives* for *giveth*, *has* for *hath*, &c.

The learned Dr. Wallis, a profound muſician, in his treatiſe *De Loquela*, prefixed to his Grammar of the Engliſh Tongue, has conſidered with great exactneſs the accurate formation of all ſounds in *ſpeaking*, to which few have attended before; but with reſpect to *ſinging*, the work is ſtill to be done.

Dr.

Dr. Holder, who was a very learned muſician and a compoſer, though he has admirably analyſed the principles of pronunciation, and deſcribed the organs of utterance, with reſpect to colloquial language (*a*), has not pointed out the means by which the muſical voice in articulating words is aſſiſted or impeded in its formation and delivery, or the cauſes of its arriving at the ear with more or leſs clearneſs and purity. It was a ſubject that did not immediately concern the purport of this excellent eſſay, which was written with the benevolent intention of aſſiſting perſons born deaf and dumb to comprehend the ſpeech of others by the eye, from its effect on the external organs; and therefore the omiſſion of ſuch enquiries as ſeem neceſſary in this place cannot be termed a defect.

Rouſſeau, in his ingenious and ſpirited *Lettre ſur la Muſique Françoiſe*, has confined his remarks chiefly to the vices of the French language; but to all, except the natives of France, a leſs eloquent and forcible writer might eaſily have proved it unfit for every kind of vocal Muſic, ſuperior to a *Vaudeville*, or *Chanſon à table*: for the words of theſe compoſitions being their principal merit, the hearer is the leſs inclined to judge ſeverely of the Muſic, or the ſinger, provided he loſes none of the wit or ingenuity of the poem. And, indeed, it is at the *ſerious* French opera, and by the performance of *ſlow Muſic*, and *airs tendres*, that thoſe accuſtomed to good ſinging are moſt offended. However, in the parallel which Rouſſeau has drawn between the languages of France and Italy, after deſcribing all the inconveniences ariſing to a ſinger from the compound, mute, naſal, and dead ſyllables, of the French language, he aſſerts, that the paucity of ſonorous vowels, and abundance of conſonants and articulations, force the lyric poet to exclude many words, and allow the muſical compoſer to give only elementary, or ſhort and ſingle ſounds, to the others (*b*). Hence the melody neceſſarily becomes inſipid and monotonous, and its movement ſlow and

(*a*) *Elements of Speech*; *an Eſſay of Inquiry into the natural Production of Letters*, 1669.

(*b*) There is no language in which *all* the words of its vocabulary are equally fit for Muſic, or lyric poetry; according to Salvini, out of forty thouſand words in the Italian language, only ſix or ſeven thouſand can be adopted by the writers of ſerious muſical dramas. Indeed, ſome of theſe rejected words, by their want of dignity, as well as ſoftneſs, may be unfit for lyric compoſitions.

tireſome; for if the time of ſuch Muſic be at all accelerated, its velocity reſembles that of an angular body rumbling on a pavement. He goes on with his ſtrictures, and ſuppoſes, that "ſuch a language "as he has been deſcribing, has a bad proſody, unmarked, without "exactitude and preciſion; that the long and ſhort ſyllables have "no ſenſible and determinate proportion between them in duration, "or numbers, by which the rhythm can be rendered agreeable, "exact, and regular; that it has both long and ſhort ſyllables of "an uncertain duration, with others that are neither long nor ſhort; "and that the difference between them is wholly incommenſur-"able."

"Theſe vices and inconveniences," he adds, "have ſuch an ef-"fect upon the time or meaſure of Muſic, when applied to ſuch "words, as to render it wholly unmarked, irregular, and disjointed." After theſe, and innumerable invectives againſt ſuch a language, he concludes, that "the French neither have, nor, in reality, ever can "have any Muſic; or, if they ſhould, it would be ſo much the "worſe for them."

His character of the Italian language, and deſcription of its beauties, and advantages over all others, for vocal purpoſes, are ſo appoſite to the preſent enquiries, that I ſhall faithfully tranſlate the whole paſſage.

"If it ſhould be aſked what language is the moſt grammatical, "I ſhould anſwer, that of the people who reaſon the beſt; and if "it ſhould be aſked what people are likely to have the beſt Muſic, "I ſhould ſay thoſe that have the beſt language for it. Now if "there is in Europe one language more favourable to Muſic than "another, it is certainly the Italian; for this language is ſoft, ſo-"norous, melodious, and more accentuated than any other; four "qualities peculiarly important to vocal Muſic. It is *ſoft* from "its articulations being uncompounded; from the infrequency of "claſhing conſonants; and from every word in the language being "terminated by a vowel. It is *ſonorous* from moſt of its vowels "being open; its diphthongs uncompounded; from having no na-"ſal vowels; and from its articulations being few and eaſy, which "render the ſound of each neat and full. It is *melodious* from its

"own

" own native ſweetneſs, which renders it vocal even in declamation " and common ſpeech, without the aſſiſtance of muſical notes (*c*). " But what renders the Italian language more peculiarly melifluous, " as well as more expreſſive of ſentiment, than any other, is " the great compaſs and variety of its tones, and the choice it allows in painting the paſſions. To prove this, let any one who " imagines it to be only the language of love and tenderneſs, take " the trouble of comparing the two following ſtanzas of Taſſo.

Teneri ſdegni e placide è tranquille
Repulſe e cari vezzi e liete pace,
Sorriſi, parolette, e dolce ſtille
Di pianto e ſoſpir, tronchi e molli bacci
Fuſe tai coſe tutte, e poſcia unille,
Et al foce tempro di lente faci;
E ne formo quel ſi mirabil cinto
Di ch' ella avena il bel fianco ſuccinto.

Canto IV. Stanza xxiii.

Chiama gl' abitator de l'ombre eterne
Il rauco ſuon de la tartarea tromba;
Treman le ſpazioſe atre caverne,
E l'aer cieco a quel romor rimbomba;
Ne ſi ſtridendo mai de la ſuperne
Regione del cielo il folgor piomba,
Ne ſi ſcoſſa giammai trema la terra
Quando i vapori in ſen gravida ſerra.

Canto XVI. xxv.

It will be found, perhaps, equally difficult to expreſs in any other language the ſweetneſs of the one or the vigour of the other of theſe ſtanzas. But the roughneſs of the laſt ſtanza does not conſiſt in hard and uncouth words; they are all ſonorous, and, though rough to the ear, eaſy of utterance.

Theſe ſtanzas, however, which Rouſſeau, and, after him, almoſt all muſical writers have inſtanced as of remarkably eaſy utterance, ſhould have been confined to reading and declamation; for better lyrical or vocal verſes may be found in Metaſtaſio, and, indeed, in almoſt all Italian lyric poets, ſince it has been found that the vowel *a* is the beſt for diviſions, and all the other vowels have been long in diſuſe for ſuch purpoſes, by the beſt Italian compoſers for the ſtage. In the ſtanza cited as a model of ſoftneſs, in vocal verſes, there are but two words, to which, in a lively air, diviſions would be given: *Cari, pace.* But even theſe, in which the vowel

(*c*) On converſing with the late exquiſite lyric poet, Metaſtaſio, at Vienna, on the euphony of languages, and obſerving how much more favourable Italian was for Muſic, than any other European tongue; he ſo far agreed with me as to cry out, *è muſica ſteſſa*, " it is itſelf Muſic."

a occurs in the *firſt ſyllable*, would have no long diviſions aſſigned them, if there was a *final ſyllable* terminated by that letter, as in the third perſon ſingular of the future tenſe of verbs: *vedrà*, *uccideràa*, *ſarà*, *darà*, *parlerà*, *cantarà*, *fuggirà*; in the eliſion of the infinitive mood: *trionſar*, *ripoſar*, *ſcordar*, *luſingar*, *naufragar*; and in the ſubſtantives: *ſedeltà*, *pietà*, *felicità*, *libertà*, *crudeltà*, and *Mar*.

In ſetting Metaſtaſio's early operas, till about the middle of the preſent century, we find the beſt compoſers giving diviſions to the vowels *o* and *e*: as in *morirò*, *dovrò*, *fugirò*, *re*, *te*, *fè*, *freme*, *ſpeme*, *vender*, *voler*, *è*, *mercè*, &c. but never to *i* or *u*.

Rouſſeau declined diſcuſſing the accents of the Italian tongue; but if, as has been imagined, the Greek accents were uſed as a notation of the tone or tune of voice in reading or ſpeaking; the acute accent raiſing the voice, the grave depreſſing it, and the circumflex keeping it at a middle pitch or tone, the Italian would afford a more varied and pleaſing melody than any of the other European dialects.

All *tuneable ſounds*, ſays Dr. Holder, of which the human voice is one, are produced by a regular aud equal vibration of the ſonorous body and undulation of the air, proportioned to the acuteneſs or gravity of the tone. And, according to Dr. Wallis, this gravity, or acuteneſs of tones in ſpeech, depends on the openneſs of the aperture in the *larynx*, which is the ſeat of voice; and roughneſs and ſmoothneſs of vocal tones, he refers to the ſtate of this organ.

But as theſe learned philologers have only diſſected our alphabet, and analyſed the articulation of our language, as far as concerns its pronunciation in *ſpeech*, I ſhall examine it with reſpect to *lyric poetry* and *ſinging*, to which alone my remarks will be ſtrictly confined.

If it be conſidered that of the five vowels in European alphabets, only two, *a* and *o*, are favourable to the clear emiſſion of vocal ſound; that of the nineteen conſonants eight are abſolutely *mute*: as *b*, hard *c* and *g*, *h*, *k*, *q*, *p*, *t*; ſeven *ſemi-mute*, that is, allowing only a murmuring noiſe, but no muſical ſound: as *f*, *m*, *n*, *ſ*, *v*, *x*, *z*; that the ſoft *g* and conſonant *j* are likewiſe of this kind; and that *r*, though

though accounted a liquid, only admits of a ſnarling, canine kind of a noiſe; *l*, indeed, is a true liquid, allowing a continuation of ſound after it is formed; and *w* and *y* may be accounted *ſemi-vowels*; yet ſo numerous are the impediments to a neat, clean articulation, as well as ſweetneſs and purity of muſical tones, that ſome care ſhould at leaſt be uſed by the lyric poet in the *ſelection* of words, as well as great precaution by the compoſer, who gives them a melody.

If our alphabe be critically examined, in order to diſcover the effect which each letter has upon the voice, in ſinging; it will be found, that peculiar letters, as well as combinations of letters, have peculiar vices and tendencies to impede or corrupt muſical ſounds, both in their formation and paſſage: that *f* admits only of a whiſper; for though regarded as a ſemi-vowel on account of its allowing us to breathe after it has been pronounced, without altering the form of the mouth; yet, as Dr. Holder has well obſerved, "it is one thing "to *breathe*, and another to *vocaliſe* that breath." *M*, *n*, and *ng*, likewiſe allow us to breathe; but as it is only naſal breath, the ſound we are able to emit is *ſnuffling* and impure. *S*, and its ſubſtitute, ſoft *c*, are *hiſſing*; *v* and *z* afford only a *jarring* buz, by the vibration of the teeth and underlip, like that of a waſp or bee; *th*, cannot be uttered without a *liſp*; and the Saxo-Norman ſyllables *ble*, *cle*, *fle*, *gle*, *kle*, *ple*, *tle*, are all immuſical, and of difficult utterance.

The vowel *a*, according to our manner of ſounding it in the words *all*, *ball*, *call*, &c. affords the pureſt and moſt open paſſage to the voice through the mouth; and long diviſions and vocal effuſions ſhould be appropriated as much as poſſible to this vowel, which is ſtill more convenient to the finger when combined with no other letter, which alters the form of the organ. *O*, allows a free paſſage to ſound; yet, as it ſeparates the lips and teeth leſs than the letter *a*, it is in leſs favour with ſingers: however, the Engliſh words *blow*, *flow*, *glow*, *ſlow*, *woe*, &c. are well calculated for muſical diviſions. *E*, *i*, and *u*, partake of the nature of conſonants, by putting the organs of ſpeech in motion when they are firſt ſounded; and in dwelling upon theſe vowels no *voce di petto*, no voice can be

be produced from the cheſt, as they confine it to a ſmall part of the mouth, or render it naſal. Indeed, the *u*, by almoſt cloſing the lips, allows but a very narrow and inconvenient paſſage to the voice: the *i* and the *e*, are more favourable to a falſet, a *voce da teſta*, or feigned voice, than to a true *portamento*.

Toſi (*e*), ſixty years ago, recommended the exerciſing the voice upon the three open vowels, which among the Italians are *a*, *e*, *o*, equivalent to our *aw*, *a*, *o*. The Italian *i*, ſounded like our double *e*, and *u* as our double *o*, are never honoured with diviſions or long ſounds by the beſt compoſers or ſinging maſters of Italy.

As open vowels are the moſt deſirable to ſingers; ſo diſtinct, determinate, and uncompounded conſonants, are the beſt crutches for the voice to lean on; for a neat, clear, and articulate pronunciation of conſonants is as neceſſary to the intelligence of what is ſinging, as open vowals are to its being well ſung. The letters *p*, *t*, *k*, for inſtance, are ſuch clear and diſtinct articulations, that the voice, after any one of them, is delivered with a gentle kind of exploſion, which conſiderably augments its force.

The *i*, in Engliſh, as it is ſounded in the word *ſmile*, and which is ſo peculiar to Engliſh mouths, ſeems a diphthong, compounded of *e* feminine, and *y*, or the Greek diphthong ει, or rather the German *ei*, as ſounded in *eiſenac*, *eichner*, &c. and not a ſimple, or original vowel. Indeed, moſt of the diphthongs in our language require action in the organ, and ſpring in the muſcles, as *ay*, *oy*, *eu*, *ou*, in the words *bay*, *boy*, *Europe*, *our*.

As accent and emphaſis have great influence in varying the ſound of oral language, they are not indifferent to vocal melody: the Italian tongue, though it is eaſy to pronounce, and ſoft and mellifluous to the ear, from the openneſs and frequency of its vowels; yet the articulations of its conſonants, are more firm, vigorous, and poignant, than in any other language; and as every dialect has peculiar inflexions of voice which form a kind of *tune* in its utterance, the Italian ſeems to have a greater compaſs and variety of intervals

(*e*) *Opinioni de' cantori antichi e moderni, o ſieno oſſervazioni ſopra il canto figurato*, In Bologna, 1723.

in

in this colloquial *tune*, or *cantilena*, than any other with which I am acquainted.

Diomedes calls accent the ſoul of ſpeech, *anima vocis (f)*. And every word of more than one ſyllable in proſe, muſt have one emphatic or accented ſyllable among the reſt. However, in verſe, this rule cannot be obſerved without abſurdity.

" Of mān's firſt diſobēdience, and the frūit
" Of that forbidden trēe," &c.
" Awake my Sāint Jo hn, leave all meaner thīngs
" To low ambītion, and the pride of kīngs."

In each of theſe two laſt verſes, were they ſet in recitative, which is the beſt muſical criterion of *accenting* any language, there can only be two emphatic, accented ſyllables: as in Handel's opening of *Alexander's Feaſt*:

" 'Twas at the royal fēāſt, for Perſia wōn."

A ſyllable in Engliſh, as well as Latin, which has two conſonants after a vowel, is long, except one of theſe conſonants be mute, and the other a liquid, as in rĕgrĕt, rĕplēte. Indeed, the accented ſyllable in our words which have double conſonants, is ſhort: ſo that accent and long do not always imply the ſame thing. In the caſe of double rhymes this rule ſhould be obſerved: as pleaſure, meaſure, manner, banner; which ſhould all have ſhort notes. Here *accent* and *quantity* certainly differ. By applying Italian melody to Engliſh words, we ſeem to loſe in ſenſe what we gain in ſound. The univerſality of double rhymes in Italian poetry muſt have an influence upon vocal melody, which our ſingle rhymes but aukwardly imitate.

Dacier, in a note to his tranſlation of Plutarch's Life of Lycurgus, ſays, that " the progreſs of Muſic, in all times, has ever been pro-" portioned to the genius and language of the people." The ancient Romans, though great in arms, agriculture, and literature, were not ſucceſsful cultivators of the fine arts; and nothing was atchieved in them, throughout their empire, but by Grecian artiſts. For this we may, however, account, by the ſlaves only being allow-

(*f*) See *Eſſay on the Harmony of Language*, p. 22.

ed to cultivate the polite arts, among the Romans; whereas, in Greece, on the contrary, they were wholly prohibited their uſe.

No viſionary innovation, or fantaſtical change, is here intended, in a language ſo excellent as our own for every purpoſe of reaſon and philoſophy; all I would recommend, is care to our lyric poets in the ſelection and arrangement of ſyllables, as well as unity of ſubject (*g*); and attentive obſervance to the compoſers who ſet them to Muſic, not to dwell on harſh, mute, naſal, or guttural words, which either preclude or vitiate all muſical ſound.

Song and *ſing*, unfortunately, the two moſt common words in our lyric poetry, begin by a *hiſs*, and end with a ſound entirely *naſal*; and if we examine the ſyllables which terminate each line in Dryden's Ode on St. Cecilia's day, the beſt of our lyric poems, and perhaps the moſt noble production, to *read*, of modern languages, we ſhall find that the dead letter *d* predominates; terminating in the courſe of the poem no leſs than two or three and thirty lines; in more than half of which, this hard and dumb letter is preceded by *n*, which though it does not wholly ſilence the voice, yet allows it no paſſage, but through the noſe. However, this junction is not ſo injurious to vocaliſed ſound, as *ng* in the words *ſung*, *young*, *beginning*, *winning*, *deſtroying*, *enjoying*; or *ſ* and *z* in *ears*, *hears*, *ſpheres*, *comes*, *drums*, *prize*, *ſkies*, &c. which terminate each muſical phraſe or period with a hiſs. The impervious conſonant *t*, in *ſate*, *ſtate*, *fate*, &c. preceded by a vowel, is leſs difficult to pronounce, and leſs offenſive to hear, than the ſibilation in *breaſt*, *oppreſt*, &c.

Admirable and ſublime as this Ode is in the peruſal, ſome of the lines are extremely difficult to ſing, without injuring either the poet or muſician; the firſt, by a languid and inarticulate utterance, or the latter by a pronunciation too rough and violent. The recitatives may, with propriety, admit of ſtrong accentuation, as only ſuch a portion of ſound is wanting as will render the words more audible, and nearer ſinging, than mere ſpeech: but as recitative is the medium between declamation and muſical air, ſome attention

(*g*) See *Preſent State of Muſic in France and Italy*, p. 48.

ſeems

ſeems neceſſary in ſelecting the words, and poliſhing the verſes, even for this narrative melody; in ſhunning harſh alliterations, ſuch as in the lines, *thrice he ſlew the ſlain—the ſweet enthuſiaſt from her ſacred ſtore*, &c. where there is a conſtant and unavoidable hiſſing upon all the accents; and in placing ſuch words at the pauſe, or reſting-place, in the middle, as well as at the end, of each line, where the punctuation requires a repoſe, or long note, as will neither wholly ſilence the voice, nor impede its expanſion. If ſuch precautions ſhould be thought neceſſary for words of quick utterance in *recitative*, ſtill more ſolicitous ſhould the lyric poet be in their choice and arrangement when he writes an air, where every ſyllable is lengthened and vocaliſed, and where the vowel in each is all that the compoſer can tune, or the ſinger ſweeten and refine.

It has been ſaid, with more wit, perhaps, than candour, that ſingers in general are ſo ignorant and inattentive to all but the ſweetneſs of their own voices, that a ſyllable may be ſlipped from any verſe they are ſinging, without its being miſſed by them; but though I mean not to enter the liſts as a champion for the learning and propriety of ſingers in general, it is but juſtice to ſay, that many individuals have deſerved to be exempted from the weight of ſo a heavy a charge; though their private practice, and public performances, employ ſo much of their time, as to leave a very ſmall portion for the ſtudy of literature.

Mr. Maſon, in his *Anthem-book for York Cathedral*, has divided vocal compoſitions for our church into three ſeries: 1. From the Reformation to the Reſtoration, in the year 1660; including Tye, Tallis, Farrant, Bird, Bull, Orlando Gibbons, William Lawes, and Paleſtrina, adapted to Engliſh words, by Dr. Aldrich. 2. To the year 1700; Battin, Child, Rogers, Humphreys, Lock, Tucker, Wiſe, Hall, Purcell, Blow, Aldrich, Tudway, Creyghton, Turner, and Cariſſimi and Stefani, adapted. 3. To the preſent time: Clarke, King, Weldon, Goldwin, Croſt, Handel, Greene, Kent, Boyce, Nares, with Marcello adapted by Garth.

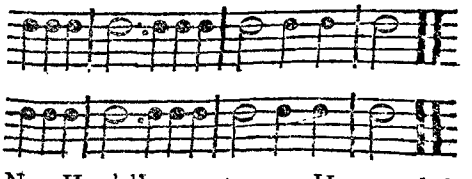
Mr. Maſon, p. 24. commends Tucker, who was gentleman of Charles the Second's Chapel, for his very exact attention to accent,

and length of ſyllables; and p. 72. in ſumming up the excellencies and defects of the ſecond ſeries of our church compoſers, ſpeaks with exact diſcrimination of "the pleaſing melodies of Wiſe; pa-"thetic airs of Clarke; majeſtic movements of Blow; and ſub-"lime ſtrains of Purcell."

It is very natural for poets to wiſh that the language, in ſetting it to Muſic, ſhould be more reſpected than it generally is, in our church compoſitions. Purcell, the pride of every Engliſhman who loves Muſic, was, in general, not only accurate, but happy and touching in the expreſſion of words. Many of his melodies are, however, now become wholly obſolete and uncouth, from the temporary graces, with which he overloaded them, for the ſake of ignorant ſingers; and, indeed, he wrote for no other. But theſe being the furbelows and flounces of a particular period, are very ſhort-lived, and ſoon diſgrace that melody which they were intended to embelliſh. If theſe were taken away, and the melodies of Purcell ſimplified and reduced to elementary ſounds, by the rules of harmony and good taſte, they might, in every age, be rendered elegant and pleaſing.

Handel, as a foreigner, was very likely to make miſtakes in the accent of our language, from an erroneous pronunciation of it, in ſpeech; and he has not only often made long ſyllables ſhort, and ſhort long, but aſſigned accents and long notes to ſyllables and words, which in reading would be rapidly pronounced. Indeed, it ſeems as if there could be no better guide for a compoſer of ſongs, with reſpect to accentuation, than reading them firſt, and afterwards giving only long notes and accents to ſuch words and ſyllables as require emphaſis and energy in the utterance (*b*).

(*b*) If we try Handel's admirable and juſtly celebrated air, as Muſic, in the Meſſiah, "*He was deſpiſed and rejected of men,*" by this rule, it will be found very inaccurately accented. In reading, the accents would certainly be theſe: Hĕ wăs dĕſpīſĕd ănd rĕjēctĕd ŏf mĕn; ă măn ŏf ſŏrrŏw, ănd ăcqŭaintĕd with grīef; or in muſical notes:



Now Handel's accents are: He wăs deſpiſed and rejectĕd, &c.

A GE-

A

GENERAL HISTORY

OF

MUSIC.

CHAPTER I.

Of the Invention of RECITATIVE, *and Eſtabliſhment of the muſical Drama, or Opera, in Italy.*

THE annals of modern Muſic have hitherto furniſhed no event ſo important to the progreſs of the art, as the recovery or invention of *Recitative*, or dramatic melody. Muſicians till this period having been chiefly employed in gratifying the ear with "the "concord of ſweet ſounds," without reſpect to poetry, or aſpiring at energy, paſſion, intellectual pleaſure, or much variety of effect. Epic poetry could never derive great advantage from Muſic, or Muſic from epic poetry: ſo long a poem as the Iliad, or Æneid, if we ſuppoſe either of them to have been originally ſung, could admit of few embelliſhments or refinements from lengthened tones; it was the *lyric* poetry of the ancients as well as the moderns, conſiſting of ſhort effuſions of paſſion or ſentiment, in various meaſures, that beſt exerciſed the powers of muſical expreſſion. That narration which is ſung, like the epic poems of the ancients by the original bards, or their dependents the rhapſodiſts, as well as the hiſtorical ballads of later times, muſt have been ſet to the moſt ſimple and artleſs melody, or it would have been utterly unintelligible.

Pulci, who is regarded as the Ennius of modern Italy, and the firſt who attempted an epic poem in the language of that country,

is ſaid by Creſcimbeni (*i*) to have ſung his *Morgante Maggiore*, at the table of Lorenzo de' Medici, in the manner of ancient rhapſodiſts, about the year 1450, by which we may conjecture, that the Muſic was very ſimple (*k*).

As the ORFEO of Politian was certainly the firſt attempt at the muſical drama, which was afterwards perfected by Metaſtaſio, I ſhall here preſent the reader with an account of it, as lately publiſhed in the ſeventeenth volume of the *Parnaſo Italiano*, where it is ſaid to be a beautiful piece of poetry, written by the elegant pen of Politian in the dawn of dramatic repreſentation.

To this drama there is an argument in verſe. The piece is in five acts, and founded on the ancient fable. Ariſtæus, a ſhepherd, the ſon of Apollo, loved Eurydice, the wife of Orpheus, in ſo violent a manner, that he purſued her in the fields, and in her flight from him ſhe was ſtung by a ſerpent, of which ſhe died. Orpheus by ſinging ſo ſoftened the infernals, that they ſuffered her to depart, on condition that he would not look behind him. But not obeying this injunction, ſhe was forced back to hell. Upon his grief, and reſolution never to love another female, the Thracian women tore him to pieces.

Atto primo, Paſtorale.

Part of the firſt ſcene ſeems to have been declaimed; though it is in verſe, in *terza rime*; but the reſt is called *Canto di Ariſteo.*

Udite, ſelve, mie dolce parole,
Poichè la bella ninfa udir non vuole.

Theſe two lines are the burden of his ſong, which is beautifully paſtoral.

Atto ſecondo, Ninfale.

Ariſtæus, a Dryad, and chorus of Dryads.

(*i*) Vol. II. Parte 2da, p. 151. *Coment.*

(*k*) This work, printed ſo early as 1488, was produced at the Tuſcan court; and Politian, Ficinus, and Lucrezia de' Medici, wife of Alphonſus of Ferrara, all concurred in ſinging and reciting it, to entertain the illuſtrious perſonages with which that learned court was then crouded. The *Orlando Inamorato* of Boiardo was written and ſung in the ſame manner at the court of Eſte, and firſt printed in 1496; and Pancirollus (*De Rebus Inventis et de Perditis*, l. i. c. 3.) tells us, that this author recited his poem at Ferrara; and as it was divided into ſonnets, or ſtanzas, *which were rehearſed in a tune*, they were denominated *Cantos*. Pancirollo flouriſhed in the ſixteenth century.

This

This is beautiful poetry, conſiſting of complaints for the death of Eurydice.

Atto terzo, Eroico.

Orpheus comes in ſinging the following Latin verſes, accompanying himſelf on his lyre.

Orpheus. *Muſa, triumphales titulos, et geſta canamus.*
Herculis, et forte monſtra ſubacta manu.
Et timidæ matri preſſos oſtenderit angues
Intrepiduſque fero riſerit ore puer.*

Then the Dryad tells the ſorrowful tale of Eurydice's death. This act ſeems all to have been ſung. A Satyr follows the afflicted Orpheus to ſee whether the mountains are moved by his ſong.

Atto quarto, Nigromantico.

Orpheus viſits the infernal regions; himſelf, Pluto, Proſerpine, Eurydice, and Teſiphon, are the interlocutors.

E' vien per impetrar mercede o morte
Dunque m' aprite le ferrate porte.

The whole of this act is admirable, and all the interlocutors ſpeak in character.

Atto quinto, Baccanale.

Orpheus, one of the Menades (not Thracian women), and chorus of Menades, who tear him to pieces.

The whole of this drama which, from its brevity, ſeems chiefly to have been ſung, is admirably calculated for impaſſioned Muſic of every kind.

Firſt act, one hundred and twelve lines; ſecond, eighty-two; third, forty-four; fourth, one hundred and ſeventeen; fifth, ſeventy-eight; in all four hundred and thirty-four verſes.

Politian (Angelo Poliziano), was born 1454, and died 1494. He revived literature in his time, as Petrarca had done before.

1555. *Il Sacrificio dell' Agoſtino Beccari Favola Paſtorale.* To this piece there is a prologue, not in rhyme. After this, two other prologues. The length of this drama is ſuch, that it could not have been *entirely* ſung in the uſual time of an evening's repreſen-

* This is the ſubject of Sir Joſ. Reynolds's *Infant Hercules.*

tation.

tation. In the third ſcene of the third act, the Prieſt and Chorus ſeem ſingers. This ſhort ſcene, and a *canzone*, for finale, is all that could have been ſung in this drama, which is no more than we had frequently ſung in our maſques of Queen Elizabeth's and James the Firſt's time (*l*).

At the latter end of the ſixteenth century, during all the rage for fugue, elaborate contrivance, and the laboured complication of different parts, without rhythm, grace, melody, or unity of deſign; the lovers of poetry were meditating the means of reſcuing her from muſical pedants, who, with a true Gothic ſpirit, had loaded her with cumbrous ornaments, in order, as was pretended, to render her more fine, beautiful, and pleaſing, after having fettered, maimed, and mangled her.

That no muſical dramas, ſimilar to thoſe that were afterwards known by the names of *operas* and *oratorios*, had exiſtence in Italy before the beginning of the ſeventeenth century, ſeems certain by no mention being made of them in the ample liſt given by Angelo Ingegneri, 1598, of all that were then known, in his diſcourſe on the repreſentation of dramatic fables and poetry (*m*), where he treats of *tragedie*, *comedie*, *paſtorali*, *piſcatorie*, *boſchereccie*, &c. all declaimed entirely, except the choruſes, which ſeem to have conſiſted of odes or madrigals, ſet to Muſic in parts: Muſic is the *firſt* conſideration in operas and oratorios; but this author ſays at the end of his book (*n*), "I now come to Muſic, the *third* and *laſt* part of "dramatic repreſentations, which, in comedies and paſtorals, without choruſes, will be uſed at pleaſure, in interludes, between the "acts, to relieve the ſpectators, whoſe minds may be fatigued by "the attention they have beſtowed on the fable (*o*)."

(*l*) Beccari, the author, lived to upwards of eighty, and died in 1590. This was the firſt paſtoral intended for the ſtage. And, perhaps, ſays the editor of *Il Parnaſo Italiano*, he firſt introduced Muſic on the ſtage, as appears by a note at the beginning of the piece, which ſays, "*Fece la Muſica Alfonſo* "*della Viola: rappreſentò il ſacerdote colla Li-*"*ra Meſſer Andrea ſuo Fratello.*" But, beſides the *Orfeo*, there are pieces among the Italian myſteries of much higher antiquity than 1555, in which there are hymns, madrigals, and choruſes that were ſung.

(*m*) *Della Poeſia Rappreſentativa, e del modo di rappreſentare le favole ſceniche.* In Ferrara. 1598.

(*n*) Ibid. p. 78.

(*o*) *Vengo alla Muſica, terza, e ultima parte della rappreſentatione, la quale nelle comedie e nelle paſtorali che non havranno chori ſara al arbitrio altrui, per ſervir per intermedj – e frà l'un atto e l'altra, per porger alquanto di riposo à gl' intelletti, affatticati nell' attentione preſtata alla favola, &c.*

We are often told, however, of muſical dramas performed at Rome and Venice, long before this period: and every writer on the ſubject informs us, that Sulpitius, in his dedication of Vitruvius, ſpeaks of a tragedy that was recited and *ſung* at Rome, under the auſpices of Cardinal Riario, 1480 *(p)*; that Alfonſo della Viola ſet a drama to Muſic, in 1560, for the court of Ferrara *(q)*; and that at Venice there was an opera performed for the entertainment of Henry III. of France, at his return from Poland, on the death of his brother Charles IX. 1574, which was ſet by the famous Zarlino *(r)*. Theſe, and more, have been confounded by father Meneſtrier *(s)* with the muſical dramas of later times, after the invention of *recitative*, which alone ſhould diſtinguiſh the opera and oratorio from every other ſpecies of theatrical exhibition; but theſe early attempts at ſinging were no more dramatic than a *maſs*, *ſervice*, *full anthem*, or *madrigal*, would be if ſung on a ſtage. Indeed, ſome of the dramas which preceded the year 1600, had choruſes, and intermezzi in meaſured Muſic, and incidental ſongs, like our maſques in the reign of Queen Elizabeth and James I. in which, however, the dialogue was all ſpoken.

Being in poſſeſſion of the firſt dramas that were ſet to Muſic in *ſtilo rappreſentativo*, or *recitative*, I ſhall preſent my readers not only with ſpecimens of this *Muſica parlante*, or ſpeaking Muſic, but extracts from the prefaces both of the poet and muſicians by whom it was invented, as well as from cotemporary writers on the ſubject, who thought its origin ſufficiently important to be recorded.

It appears from all theſe, that perſons of taſte and letters in Tuſcany, being diſcontented with every former attempt at perfecting dramatic poetry and exhibitions, determined to unite the beſt lyric poet, with the beſt muſician of their time; three Florentine noblemen, therefore, Giovanni Bardi count of Vernio, Pietro Strozzi, and Jacopo Corſi, all learned and enlightened lovers of the fine

(*p*) *Quam—et agere, et cantare primi hoc ævo docuimus.*

(*q*) *Nel* Sacrificio *del* Beccari—*Fece la Muſica* Alfonſo della Viola. Creſcimbeni. Tom. I.

(*r*) *La Glorie della Poeſia, e della Muſica, ne Teatri della Città di Venezia.* 1730.

(*s*) *Des Repreſentations en Muſique, anc. et mod.*

arts, choſe Ottavio *Rinuccini*, and Jacopo *Peri*, their countrymen, to write and ſet to Muſic the drama of *Daſne*, which was performed in the houſe of Signor Corſi, in 1597, with great applauſe; and this ſeems the true æra whence the *opera*, or drama, *wholly ſet to Muſic*, and in which the dialogue was neither ſung in meaſure, nor declaimed without Muſic, but *recited* in ſimple muſical tones, which amounted not to ſinging, and yet was different from ſpeech, ſhould be dated. After this ſucceſsful experiment, Rinuccini wrote *Euridice* and *Arianna*, two other dramas for the ſame kind of Muſic.

In the ſame year, however, that Ariadne, ſet to Muſic by Jacobo Peri, was performed at Florence, there was a ſacred drama, *oratorio*, morality, or myſtery in Muſic, of the ſame kind, by Emilio del Cavaliere, performed at Rome; which makes it difficult to determine who was the original inventor of that peculiar ſpecies of melody, or chant, which is called *recitative*, and which has ever ſince been the true characteriſtic of the opera and oratorio. To the printed copies of Peri's *opera*, and Cavaliere's *oratorio*, both publiſhed in 1600, there is a long preface, in which the origin of the invention is claimed by each of theſe compoſers: Peri, however, modeſtly ſays, "though Signor del Cavaliere, with wonderful in-"vention, brought our kind of Muſic (*t*) on the public ſtage before "any other that I know of; yet Signor Jacopo Corſi, and Ottavio "Rinuccini, were pleaſed, ſo early as the year 1594, to wiſh that "I would *adopt it*, in a different way, and ſet the fable of Daphne, "written by Ottavio Rinuccini, to Muſic, in order to try the "power of this ſpecies of melody, which they imagined to be ſuch "as was uſed by the ancient Greeks and Romans throughout their "dramas."

However, in the dedication of the oratorio, *dell' Anima, e del Corpo*, to Cardinal Aldovrandini, it is ſaid by the editor, Guidotti, that the work conſiſts of "Singular and new muſical compoſitions, "made in imitation of that ſtyle with which the ancient Greeks "and Romans are ſuppoſed to have produced ſuch great effects by "their dramatic repreſentations." He adds, that "ſeeing the

(*t*) *La noſtra Muſica.*

"great

" great applauſe which was univerſally given to the productions of " Signor Emilio del Cavaliere (a Roman gentleman) who had been " able by his own induſtry and abilities ſo happily to revive the " melody of the ancient declamation; particularly in three paſtorals " which were repeatedly recited in the preſence of his ſerene high- " neſs the duke of Tuſcany: during the year 1590, was compoſed " *il Satiro*, as was *la Diſperatione di Fileno*, and both were privately " performed in the ſame year; and in 1595 *il Giuoco della Cieca* was " exhibited in the preſence of Cardinal Monte, and Mont' Alto, as " well as the archduke Ferdinand, with great admiration, *as no-* " *thing like it had ever been ſeen or heard before.*" And farther, fixing the preciſe time when this oratorio was performed at Rome, he ſays, " nothing could prove more indiſputably what power this " ſtyle of ſinging had in exciting devotion, and affecting the heart, " than the prodigious applauſe of the concourſe of people aſſembled " together at the performance of this ſacred drama in the oratorio " of Vallicella in Rome, laſt February."

Emilio del Cavaliere, the compoſer, in his own advertiſement to the reader, ſpeaks of his Muſic as that of the ancients, recovered, or revived, and as having ſuch powers over the affections as could ex- " cite grief, pity, joy, and pleaſure, as was effectually ſhewn in a " ſcene of his *Diſperatione di Fileno*, which, when *recited* by Sig- " nora Archilei, whoſe excellence in Muſic is univerſally known, " drew tears from the audience, while the character of Fileno made " them laugh (*u*)."

There are ſuch inſtructions given in this preface for the performance of his ſimple and infant drama, as would now ſuit the beſt productions of Metaſtaſio, ſet by the beſt compoſers, for the beſt ſingers of modern times.

(*u*) Though the performers are never mentioned in the *Dramatis Perſonæ* to the firſt muſical dramas, yet it appears that Italy has never been without ſingers of great abilities, and powers to captivate and enchant an audience. Gagliano, in his preface to the Daphne of Rinuccini, which he ſet to Muſic a ſecond time, allows that a great deal of its ſucceſs was owing to the ſingers; and mentions the great taſte and feeling with which Jacopo Peri ſung his own Muſic, of which there was no forming an adequate idea by thoſe who had never heard him. But long before this period, *Caſtiglione*, in his *Cortegiano*, deſcribes the different abilities of the two ſingers *Bidon* and *Marchetto Cara*.

Giovanni Batiſta Doni (*x*), a learned and elegant writer on Muſic, though extremely warped in his judgment by a predilection for antiquity, in a diſſertation on the Origin of Stage-ſinging, during his own time, gives ſo curious and inſtructive an account of the firſt operas which were performed at Florence, that I ſhall tranſlate the chief part of it.

" Some kind of *Cantilena*, or melody, has been introduced in " dramatic repreſentations, at all times, either in the form of inter- " mezzi (interludes), between the acts; or, occaſionally, in the " body and buſineſs of the piece. But it is ſtill freſh in the me- " mory of every one, when the WHOLE DRAMA was firſt ſet to " Muſic, and ſung from the beginning to the end; becauſe, ante- " rior to the attempt of *Emilio del Cavaliere*, a Roman gentleman, " extremely well verſed in Muſic, there ſeems to have been nothing " of that kind undertaken that is worth mentioning. This com- " poſer publiſhed a drama at Rome in 1600, called *dell'Animo, e* " *del Corpo*; in the preface to which, mention it made of a piece " repreſented at Florence in 1588, at the nuptials of the grand " ducheſs, in which were many fragments of his Muſic; and " where, likewiſe, two years after, was repreſented another drama " ſet by him, called *Il Satiro*.

" It is neceſſary, however, to declare here, that thoſe melodies " are very different from ſuch as are at preſent compoſed in what " is commonly called *recitative*; being no other than *ariets*, full " of contrivance, repetitions, echoes, &c. which are totally dif- " ferent from the true and genuine theatrical Muſic, of which Signor " Emilio could know nothing, for want of being acquainted with " ancient authors, and the uſages of antiquity (*y*). It may there- " fore be ſaid, that the firſt attempt at reviving theatrical Muſic, " after being loſt for ſo many ages, was made at Florence, where " ſo many noble arts have been recovered. This extraordinary event " was brought about by the invention of *recitative*, which is now

(*x*) *Op. omn.* Tom. II. In Firenze, 1763. Folio.

(*y*) Specimens of this Muſic will be given hereafter, in ſpeaking of oratorios, by which it will appear, that Doni either had not ſeen the book, or was partial to the Florentines, his countrymen.

" univer-

"universally received, practised, and preferred to the madrigal style, "in which the words are so utterly unintelligible.

"The beginning of this century (1600), was the æra of musical "recitation on the public stage at Florence, though it had been "used there in several private exhibitions before. There resided in "that city, during these times, Signor Gio. Bardi de' Conti di Ver- "nio, who was afterwards called to the service of Pope Clement VIII. "by whom he was tenderly beloved, and made his Maestro di Ca- "mera. This most accomplished nobleman, was particularly at- "tached to the study of antiquity, and to the theory and practice "of Music, to which he had applied himself for many years so "closely, that he became, for the time in which he lived, a cor- "rect and good composer. His house was the constant rendezvous "of all persons of genius, and a kind of flourishing academy where "the young nobility often assembled to pass their leisure hours in "laudable exercises and learned discourse: but particularly on mu- "sical subjects, when it was the wish of all the company to reco- "ver that art of which the ancients related such wonders, as well "as other noble inventions which had been ruined by the eruptions "of barbarians.

"During these discussions, it was universally allowed that as mo- "dern Music was extremely deficient in grace, and the expression "of words, it became necessary, in order to obviate these objections, "that some other species of Cantilena, or melody, should be tried "by which the words should not be rendered unintelligible, nor the "verse destroyed.

"Vincenzio Galilei was at this time in some credit among musi- "cians; and, flattered with his reputation, pursued his musical studies "with such diligence that, either by the help he received from others, "or by the force of his own genius, he composed his work upon "the Abuse of modern Music, which has since gone through two im- "pressions (z). Animated by success, Galilei attempted new things,

(z) *Dialogo della Musica antica e moderna*, 1588, and 1602. Doni insinuates elsewhere, that Galilei was assisted in this work by Girolamo Mei. See Vol. III. p. 173.

"and

" and aſſiſted by Signor Giovanni (*a*), was the firſt who compoſed " melodies for a ſingle voice; having modulated that pathetic ſcene " of Count Ugolino, written by Dante, which he ſung himſelf ve- " ry ſweetly, to the accompaniment of a viol. This eſſay certainly " pleaſed very much in general; however, there were ſome indivi- " duals who laughed at the attempt; notwithſtanding which, he " ſet, in the ſame ſtyle, parts of the Lamentations of Jeremiah, " which were performed to a devout aſſembly.

" At this time, Giulio Caccini Romano, a young, elegant, and " ſpirited ſinger, uſed to attend theſe meetings at the houſe of the " Count di Vernio; and being ſeized with a ſtrong paſſion for this " kind of Muſic, he ſtudied it with great diligence; compoſing " and ſinging to a ſingle inſtrument, which was generally the the- " orbo, or large lute, played by *Bardilla*, who happened then to be " at Florence.

" Caccini, therefore, in imitation of Galilei, but in a more beau- " tiful and pleaſing ſtyle, ſet many canzonets and ſonnets written " by excellent poets, and not by ſuch wretched ſcribblers (*b*) as were " uſually employed before, and are ſtill very frequently the favour- " ites of muſicians; ſo that he may be ſaid to have been the firſt " to ſee this error, and to diſcover that the art of counterpoint will " not alone complete the education of a muſician, as is generally " imagined; and he afterwards confeſſed, in a diſcourſe prefixed to " one of his works, that the converſations held at the Count del " Vernio's were of more uſe to him than thirty years ſtudy and " exerciſe of his art. Here he likewiſe claims the merit of having " firſt publiſhed ſongs for a ſingle voice, which, indeed, had the " greateſt ſucceſs. And it muſt be confeſſed, that we owe to him, " in a great meaſure, the new and graceful manner of ſinging, " which at that time ſpread itſelf all over Italy; for he compoſed " a great number of airs which he taught to innumerable ſcholars, " and among the reſt to his daughter, who became a famous ſinger, " and ſtill continues very excellent in that faculty (*c*).

(*a*) *Bardi de' Conti di Vernio.*
(*b*) *Rimatori à Dozzina.*
(*c*) I find this ſinger mentioned with great eloge, in the prefaces to ſeveral dramas, ſacred and ſecular.

" But

"But not to defraud any one of his juſt praiſe, it is neceſſary to "acknowledge in this place, that Luca Marenzio, who flouriſhed "now at Rome, had brought the madrigal ſtyle to the higheſt de- "gree of perfection, by the beautiful manner in which he made all "the ſeveral parts of his compoſitions ſing; for before his time, "if the harmony was full and maſterly, nothing elſe was required.

"In the recitative ſtyle, however, Caccini had a formidable ri- "val in Jacopo Peri, a Florentine, who was not only a good com- "poſer, but a famous ſinger, and performer on keyed-inſtruments, "having been taught by Chriſtopher Malvezzi; and applying with "great diligence and enthuſiaſm to this kind of ſinging, ſucceed- "ed wonderfully, and met with univerſal applauſe.

"After the departure of Signor Bardi from Florence, Signor Ja- "copo Corſi became the patron of Muſic and its profeſſors, as well "as of every other art and ſcience; ſo that his houſe, during the "remainder of his life, continued to be the retreat of the Muſes "and their votaries, of every country, as well as of Tuſcany. Ot- "tavio Rinuccini was at this time united with him in the ſtricteſt "bands of friendſhip, which ſeldom is durable, unleſs cemented "by ſympathetic affections; and being, as is well known, an ex- "cellent poet, whoſe works are, to the laſt degree, natural, pathe- "tic, full of grace, and, in a particular manner, calculated for Mu- "ſic; as poetry and Muſic are ſiſter arts, he had an opportunity "of cultivating both together, with equal ſucceſs, and of commu- "nicating his diſcoveries and refinements to this illuſtrious aſſem- "bly.

"The firſt poem, ſet in this new way, and performed at the "houſe of Signor Corſi, was *Dafne*, a paſtoral written by Rinuc- "cini, and ſet by Jacopo Peri and Caccini in a manner which "charmed the whole city. Afterwards, other little fables and "entire dramas were thus recited; but, above all, the *Euridice* of "Rinuccini, written and ſet to Muſic for the royal nuptials of "Mary of Medicis with the moſt Chriſtian King Henry IV. The "Muſic of this drama, which was publicly exhibited at Florence, "in the moſt ſplendid manner, was chiefly compoſed by Jacopo

"Peri,

" Peri, who performed a part in it himſelf, as in his *Daſne* he had " repreſented Apollo; the reſt of the Muſic was compoſed by " Caccini, and the whole was exhibited in 1600; in which year, " and on the ſame occaſion, was alſo performed the *Rape of Ce-* " *phalus*, in which the chief part was ſet by Caccini.

" Great applauſe was likewiſe beſtowed on *Ariadne*, another dra- " matic production of Rinuccini, and cloathed in ſuitable melody " by Claudio Monteverde, at preſent Maeſtro di Capella to the " republic of Venice. He afterwards publiſhed the principal part " of this production, which is the *Lamentation of Ariadne*, and " perhaps the moſt beautiful compoſition of this kind which our " times have produced. Thus the original and true architects of " this ſpecies of ſcenical Muſic were Jacopo Corſi, and Ottavio " Rinuccini, aſſiſted by the three eminent artiſts above-mentioned, " who had conferred great honour upon our city, as well as on the " profeſſion of Muſic (*d*)."

It is not difficult to diſcover from this account, that all the patrons and artiſts of this new ſpecies of Muſic, except Monteverde, were *Dilettanti*, and *ſhallow contrapuntiſts*, who, as is uſual, condemned and affected to deſpiſe that which they could not underſtand, and in which they were unable to excel. The learned contrapuntiſts, on the contrary, had abuſed their art, to the ruin of lyric poetry, and confined it in ſuch narrow limits, that even inſtrumental Muſic made no advances in their hands; for all they produced, that was not in canon and fugue, was utterly dry, fancileſs, and deſpicable. Theſe early attempts, however, at clearneſs, grace, and facility, though they now appear but mean and feeble, had a happy effect upon the art. In proceſs of time they approximated parties, (for when was Muſic any more than politics, without its cabals and factions!) and in appealing to the public ear, by bringing Muſic on the ſtage, drove pedantry to lament the degeneracy of the age in holes and corners; and encouraged zeal and unprejudiced muſical

(*d*) As ſecond-hand intelligence requires authority to give it weight, it may afford ſome ſatisfaction to the careful enquirer to be told, that Doni had his information of things which happened before his own time, from Signor Bardi, jun.

learning to unite with taſte in ſimplifying the art, and calling upon the graces for aſſiſtance.

As EURIDICE was the firſt muſical drama, after the invention of recitative, that was publicly repreſented, I ſhall endeavour to give my readers all the information concerning it that I have been able to collect.

This drama, written by OTTAVIO RINUCCINI, and ſet by JACOPO PERI, was performed at Florence in 1600, on occaſion of the marriage of Mary of Medicis, to Henry IV. of France. The poem, and the Muſic, were publiſhed, ſeparately, the ſame year. The poet, in his dedication to the Queen of France, ſays, "It is ge-"nerally imagined that the tragedies of the ancient Greeks and Ro-"mans were entirely ſung; but this noble kind of ſinging had not "till now been revived, or even attempted, to my knowledge, by "any one; and I uſed to think, that the inferiority of our Muſic, "to that of the ancient, was the cauſe; till hearing the compoſitions "of Jacopo Peri to the fable of *Daphne*, I wholly changed my "opinion. This drama, written merely as an experiment, pleaſed "ſo much, that I was encouraged to produce *Euridice*, which was "honoured with ſtill more applauſe, when ſung to the Muſic of "the ſame compoſer Jacopo Peri, who with wonderful art, un-"known before*, having merited the favour and protection of the "Grand Duke our ſovereign, it was exhibited in a moſt magnificent "manner at the nuptials of your majeſty in the preſence of the "Cardinal Legate, and innumerable princes and nobles of Italy "and France," &c. The only copy of the Muſic that I have been able to find was in the library of the Marcheſe Rinuccini, a deſcendant of the author, at Florence; in examining and making extracts from which, I obſerved that it was printed in ſcore and barred, two very uncommon circumſtances at the time of its publication; that the recitative ſeemed to have been not only the model of ſubſequent compoſers of early Italian operas, but of the French operas of Lulli; that figures were often placed over the baſe to indicate the harmony, as a b for a minor third, a ♯ for a major third, and a 10 and 11 for the octaves of the third and fourth; that the time change as frequently as in the old French

* *Da altri non più uſata.*

ſerious operas, and though the word *aria* ſometimes occurs, it is as difficult to diſtinguiſh air from recitative, in this drama, by any ſuperiority of melody, as in thoſe of Lulli; except in the choruſes which were ſung and danced at the ſame time, like thoſe on the French ſtage.

Peri, in his preface, after enumerating the great perſonages who were preſent at the repreſentation, and the eminent muſicians to whom his Muſic had been ſhewn, tells us, that it was ſung by the moſt excellent performers of the time; among whom were Signor Franceſco Raſi, a nobleman of Arezzo, who repreſented the part of Aminto; Signor Brandi, Arcetro; and Signor Melchior Palantrotto, Pluto. He then tell us, that "behind the ſcenes, Signor Jacopo Corſi played the *harpſichord*; Don Garzia Montalvo "the *chitarone*, or large *guitar*; Meſſer Giovambatiſta dal Violino "the *lira grande*, or *viol da gamba*; and Meſſer Giovanni Lapi a "*large lute*."

Theſe four ſeem to have compoſed the whole band. For though he celebrates the performance of Giovambatiſta Jacomelli on the violin, neither he, nor any one elſe, played on that inſtrument at the exhibition. He concludes his account of this drama by owning that ſome parts of it were compoſed by Giulio Caccini, detto Romano, "whoſe great merit was known to the whole world," becauſe it was to be ſung by perſons dependent on him; by which he probably means to ſay, that they were his ſcholars. He boaſts of having *opened the road* for others, by his eſſays at dramatic Muſic.

The only arrangement of ſounds, however, reſembling an air in Euridice, is a ſhort *Zinfonia*, which the reader will find on the next plates.

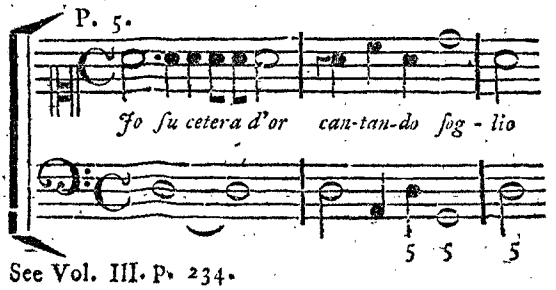
GIULIO CACCINI, *detto Romano*, ſet this entire drama likewiſe to Muſic, *in ſtilo rappreſentativo*, and publiſhed it in 1600, at Florence. There is ſtill another reſemblance in Lulli's operas to theſe firſt attempts at the muſical drama in Italy, which is, that every one that I have ſeen has a *prologue*, ſet to what is called an air, ſuch as the reader will likewiſe ſee on the next plates; where will be inſerted a ſcene of recitative, ſpoken by Dafne *nuncia*, who relates the melancholy event that had befallen Euridice.

MON-

MONTEVERDE, one of the principal legiſlators of the muſical drama, ſet the opera of *Orfeo*, for the court of Mantua, in 1607, which was printed at Venice 1615. And in examining this Drama, it is as difficult to diſtinguiſh airs from recitative, as in the operas of Peri and Caccini, except where there are more than two parts employed, which happens but ſeldom.

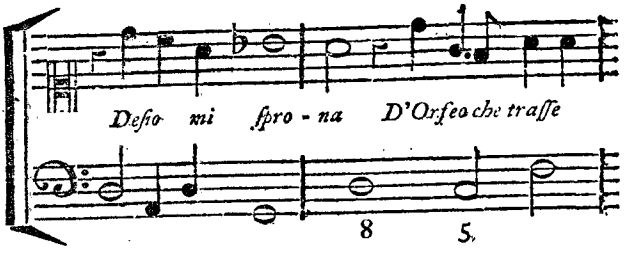
It has been ſaid that recitative had great obligations to Monteverde; for though Emilio del Cavaliere, Jocopo Peri, and Caccini, had attempted that ſtyle before him, yet he had ſo much improved it, that he might almoſt be called its inventor. But being in poſſeſſion of moſt of the works of theſe early dramatic compoſers, I am unable to diſcover Monteverde's ſuperiority. More forms or phraſes of muſical recitation ſtill in uſe, may be found in Peri and Caccini, than in Monteverde. But what ſurpriſed me ſtill more, was that his counterpoint in two parts is more frequently deficient than in the other two compoſers, who had never, like him, diſtinguiſhed themſelves in the learned ſtyle of maſſes, motets, and madrigals. His controverſy with Artuſi, early in life, for breach of rule, has been already mentioned (*e*); but though, in the new *muſica rappreſentativo*, he was to emancipate himſelf from the trammels of canon, fugue, and other reſtraints which had been thought neceſſary in compoſing *à capella*, and was now to have a poetical and pictureſque Muſic, more varied and impaſſioned than that of the church or chamber; yet there were certain fundamental rules and prohibitions, totally independent of taſte, which to violate, would offend cultivated ears. Among theſe, the common precept of avoiding two fifths or two eighths, particularly in two parts, is frequently and wantonly neglected, without the leaſt neceſſity or pretence of producing new and agreeable effects by ſuch a licence.

In the prologue, which is only in two parts, there are three fifths by contrary motion, which, when unaccompanied, offend my ear as much as if direct:

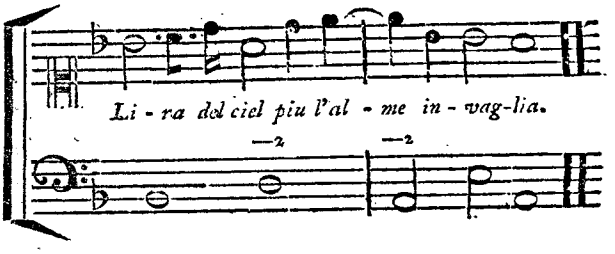


(*e*) See Vol. III. P. 234.

P. 4. the falling from the octave to the fifth, in two parts, is ſtill worſe.

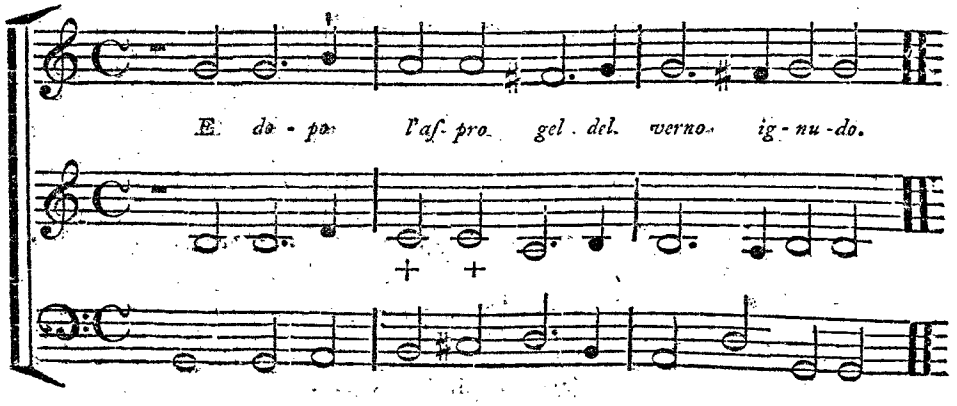


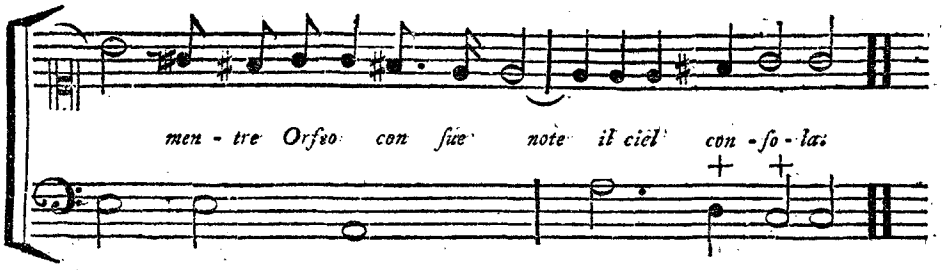
The following anticipations are beyond my comprehenſion; and by the difficulty of finding ſuch in other compoſers, it ſhould ſeem as if they would be as unpleaſant to other ears as my own.



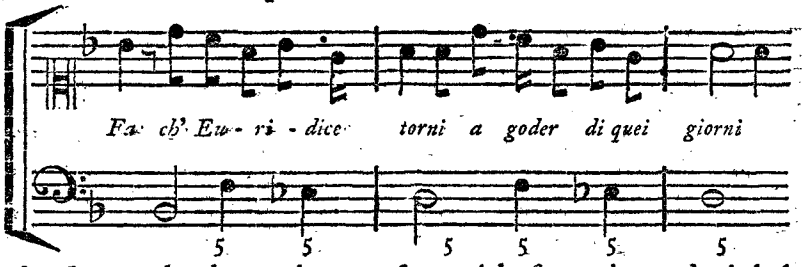
The beſt fragment of his recitative that I can ſelect, will be given on the plates, and the ritornello or ſymphony page 21, being extremely curious and ſhort, will be inſerted likewiſe, as a proof of his abilities in cloſe fugue or canon, four of the five parts moving for a conſiderable time after each other in the ſame intervals.

The dramatic compoſers were now trying new effects, combinations, and licences, ſome of which ſucceeded, and were adopted by ſubſequent compoſers; others were rejected, as too crude and offenſive to the ear. Of this kind is the following, where in order to expreſs the word *aſpro*, he has a flat ſeventh with the ſecond, and ſixth and falſe eighth.

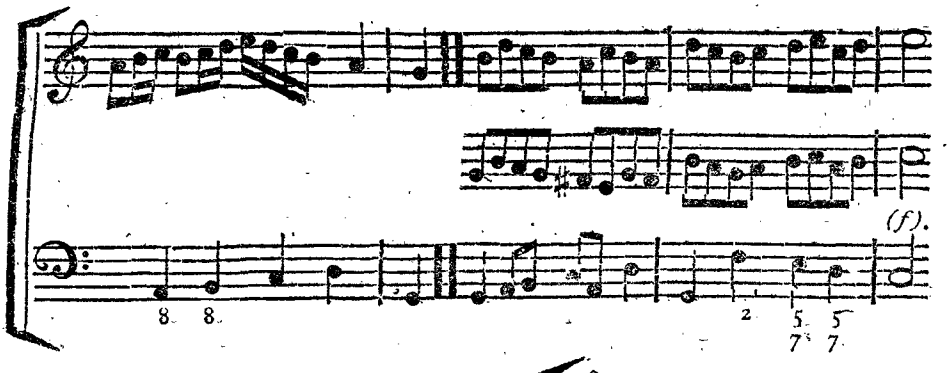




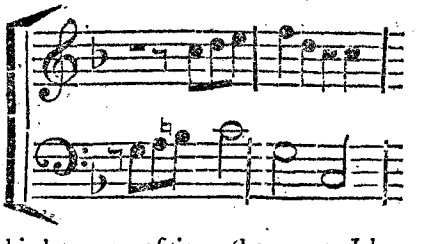
In the fourth act, where Proſerpine is pleading the cauſe of Orpheus to her huſband Pluto, the ſucceſſion of fifths muſt ſtrike the youngeſt ſtudent in compoſition.



And afterwards, he makes as free with ſeventhes and eighths as here with fifths.



P. 28. he ſeems the firſt to have uſed the *unprepared* ſeventh in two parts.



(f) However, Della Valle ſays, that Monteverde, under the guidance of men of letters, continued improving his ſtyle, and that his late compoſitions (he means, I believe, only dramatic) were very different from the 1ſt. *Op. di Doni*, II. 251.

P. 36. again; but *Cavaliere* has a ſimilar uſe of the ſeventh in the firſt act of *L'Anima e Corpo*.

In the ritornel of page 32 there are more frequent changes of meaſure than in any of Lulli's French operas, where it has been imagined that the expreſſion or metre of the words was thought to require broken meaſures; but this ritornel or ſymphony, which the reader will ſee on the next plates, is merely inſtrumental.

The work is ſo ill-printed, that ſome ſagacity is neceſſary to diſcover the errors of the preſs from thoſe of the compoſer. The beſt piece of recitative that I have been able to find in the whole opera ſeems to be the ſcene, page 39, where Orpheus, after hearing of the death of Euridice, determines to quit the world, and deſcend into the infernal regions to try the power of ſong over Charon, Cerberus, and Pluto, in prevailing on them to reſtore his Euridice. In this recitative there are ſeveral new modulations and diſcords hazarded, ſeemingly, for the firſt time: ſuch as the ſharp ſeventh with the fourth and ſecond, extreme ſharp ſixth, &c.

The orcheſtra, however, for the performance of this drama was greatly ſuperior to that of Euridice, as the reader will ſee by the following liſt: *Duoi gravicembani, duoi contrabaſſi di viola, dieci viole da brazzo, un arpa doppia, duoi violini piccioli alla Franceſe, duoi chitaroni, duoi organi di legno, tre baſſi da gamba, quattro tromboni, un regale, duoi cornetti, un flautino alla vigeſſima ſeconda, un clarino, con tre trombe ſordine.*

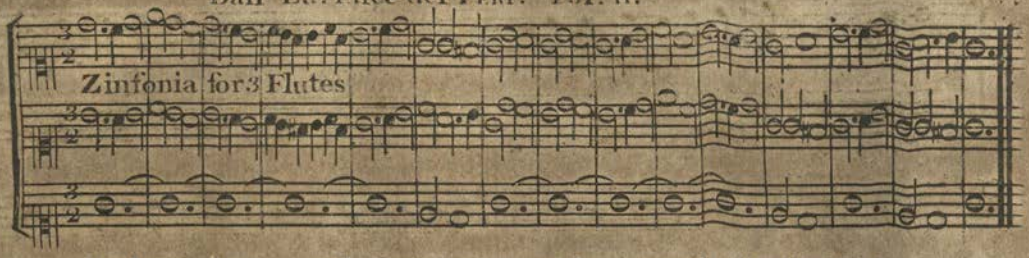
The overture is called TOCCATA *che ſi ſuona avanti il levar della tela tre volte con tutti li ſtromenti, et ſi fa un tuono più alto volendo ſonar le trombe con le ſordine.* It is in five parts, conſiſting of only one movement of nine bars; and ſeems merely a flouriſh of inſtruments, in which the chord of C is only employed.

Monteverde ſet Rinuccini's *Arianna* for the court of Mantua, in 1606, the words only were then printed, and reprinted ſeveral times after. This opera was performed at Venice, 1640, to Monteverde's compoſition, and the words again reprinted; but whether the Muſic was ever publiſhed, I know not.

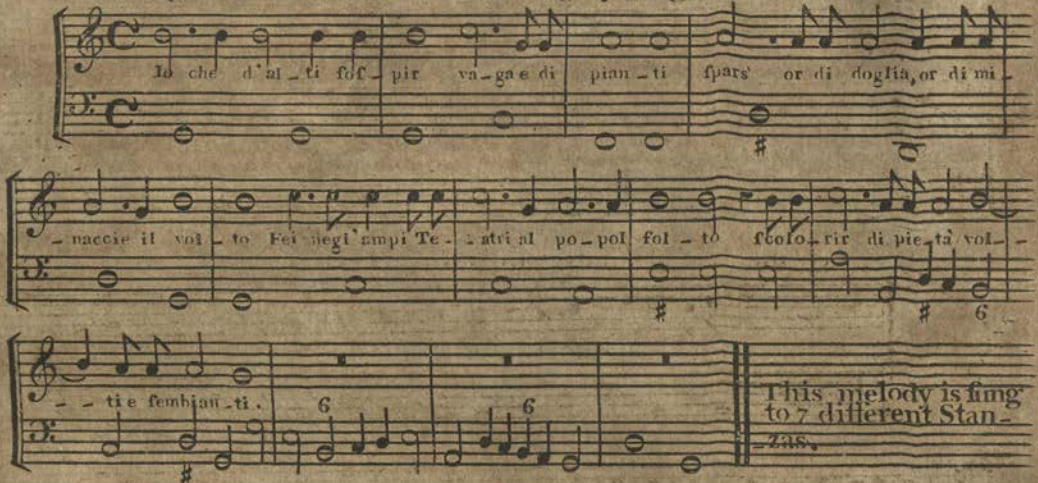
On the following plates will be exhibited a ſpecimen not only of Monteverde's ritornelli and recitative, but each of the founders of that *Canto che parla*, or ſpeaking Muſic.

FRAGMENTS

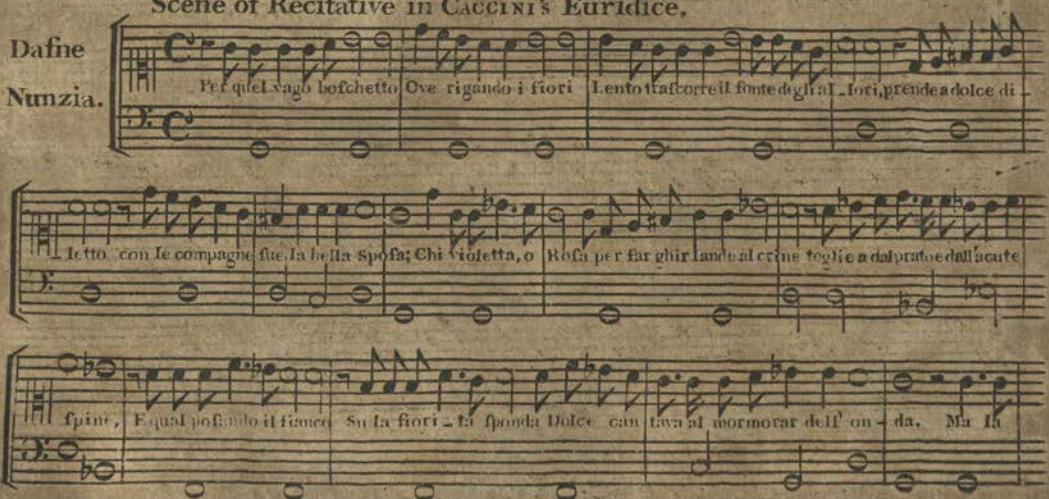
Dall' Euridice del Peri. Fol: 11.

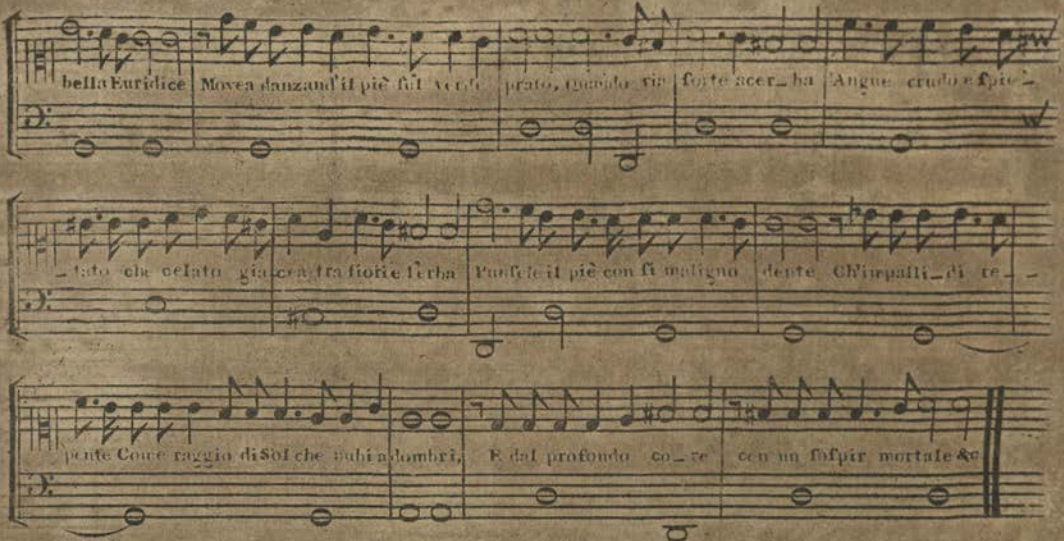


Prologue to Caccini's Euridice. Sung by Tragedy, Perſonified.

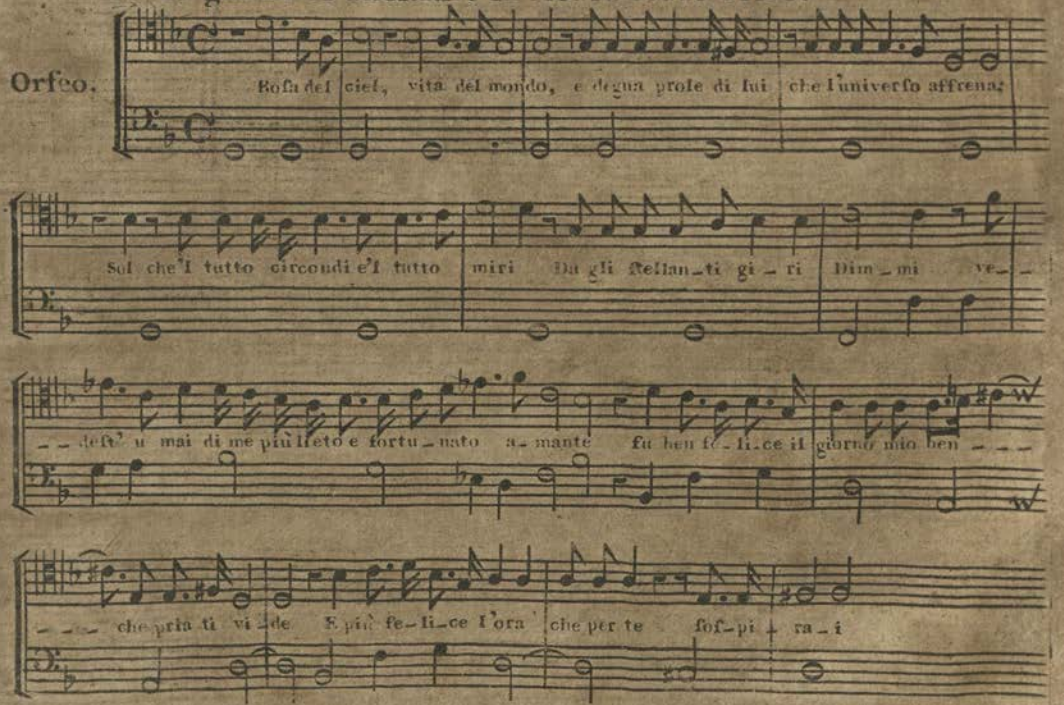


Scene of Recitative in Caccini's Euridice.

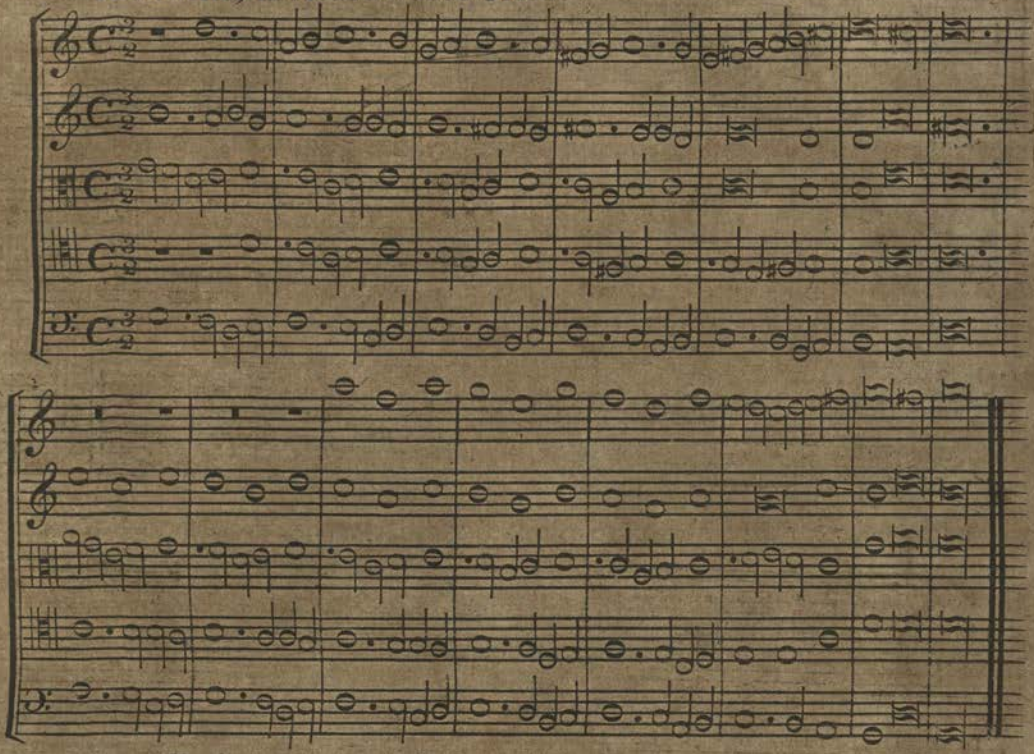




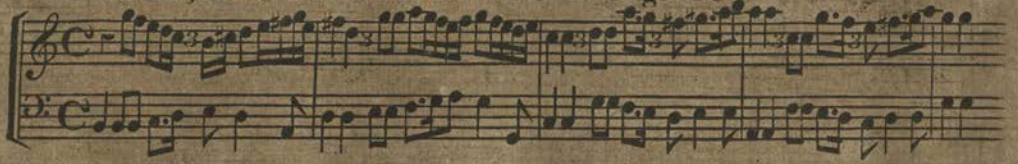
Fragment of Recitative in Monteverde's Orfeo.



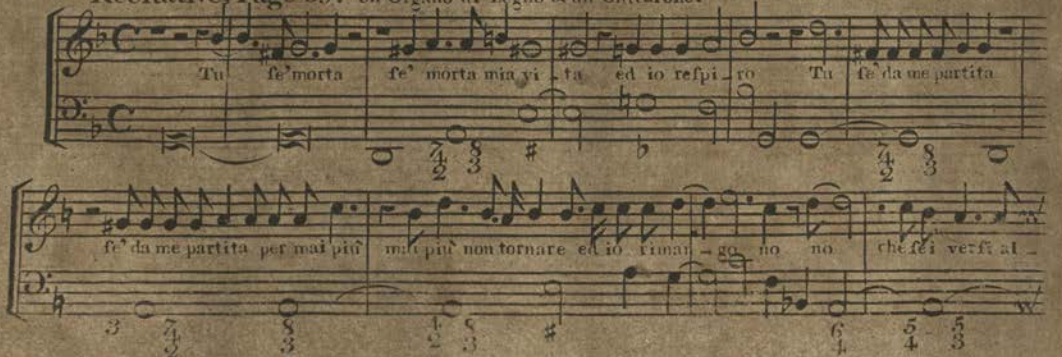
Ritornello, in MONTEVERDE's Orfeo.



Ritornello, in MONTEVERDE's Orfeo. Atto n.do Page 32.



Recitative, Page 39. Un Organo di Legno & un Chitarone.



cuna co_sa ponno N'andrò si_cu_ro à più profondi abissi E inten_e_ri_to il Cor_ del Rè de' ombre meco trarotti a ri_veder le stelle O se cio negher ammi empio destino Rimarò teco in compagnia di morte addio terra addio Cielo e So_le ad_di_o.

Similar Passage in the Recitative of all the Founders of that CANTO CHE PARLA. JACOPO PERI.

Nel pur ardor del la più bella stel_la Aurea fa_cel_la di bel foc' ac_cendi

Emilio del Cavaliere.

Ecco i miei sensi prendi, qui ti ri_po_sa e go_di in mille varii mo_di

Monteverde

See Page 49

Sempre e in soli_ta_rio speco Hor più non lice Teco venir ch'amara legge il vieta legge scritta col ferro in duro sasso

Giulio Caccino

Noi qui fra tanto Che sopraggiun_ga ORFEO.

This passage likewise frequently occurs in the melody of the times.

Though Doni complains of the little progreſs which the dramatic ſtyle had made in his time, yet, in 1624 (*g*), he ſays, that "experience, which is always making diſcoveries, has ſhewn, on "many occaſions, that this kind of Muſic has ſince been progreſ-"ſively ſo much meliorated, that we may ſoon hope to ſee it arrive "at its ancient ſplendor; and it is but a little while ſince the *Me-*"*doro* of Signor Salvadori was ſung on the ſtage, by which it clear-"ly appeared how much the recitative ſtyle was improved (*b*)."

In a diſcourſe by Pietro della Valle, on the Muſic of his own time, addreſſed by that celebrated traveller to Lelio Guidiccione in 1640, and publiſhed in the ſecond volume of the works of Battiſta Doni, at Florence, 1763, there is an intereſting, clear, and admirable account of the ſtate of Muſic in Italy, but particularly at Rome, during the beginning of the ſeventeenth century.

This agreeable writer, who had ſtudied Muſic under the beſt maſters from ſeven years old, and who ſeems to have been a perfect judge of the ſubject, having been of a different opinion from his correſpondent, who, in converſation, had aſſerted that Muſic for fifty years back had been declining, and that there were no profeſſors left, equal to thoſe of former times; endeavours to prove that, on the contrary, ſo far from having degenerated, it was in a ſtate much nearer perfection at the time he wrote, than at any former period.

"If canons, fugues, inverſions, and all the artifices of elaborate "and learned compoſitions are leſs practiſed in vocal Muſic now," ſays the author, "than formerly, it is becauſe they are ſo unfavour-"able to poetry, and the intelligence of what is ſung; for in fugues "of many voices, there are as many different words as notes ſung "at the ſame time, which occaſions ſuch confuſion, that it is ut-"terly impoſſible to diſcover the ſentiment of the poet, which is "the ſoul of the ſong, and that which chiefly makes a voice ſupe-"rior to an inſtrument. If the words and the notes do not mu-"tually help to explain and enforce each other, they are ill-match-

(*g*) *Lezione*, or lecture, read at Cardinal Barberino's: *Se le azione drammatiche degl' antichi, ſi rappreſentavano in Muſica in tutto, o in parte.*

(*b*) The compoſer's name is not recorded, but this drama was printed 1623. *Drammatur.*

" ed, and unfit to be together. To the confuſion ariſing from all " the parts ſinging different words at the ſame time, may be added " the little attention to accent in fugues, where the ligatures and " other accidents in harmony frequently throw the emphaſis on " wrong words, and make long ſyllables ſhort, and ſhort long. " Another inconvenience, or rather abſurdity, ſeems inevitable in " vocal fugues of much ſubtilty and contrivance, where quick and " ſlow, chearful and pathetic notes, are moving at the ſame time, " which makes good performers unwilling to ſing them, as they " can neither manifeſt taſte, nor ſenſe, in the execution.

" The old maſters certainly were well acquainted with harmony, " but few knew what uſe to make of it. Their compoſitions are " full of the moſt artful and difficult inventions and contrivances, " which the ear can neither taſte nor comprehend in the perform- " ance; ſuch may be ſeen in the works of *Soriano*, and one of the " *Nanini* (*i*), as well as in many others that might be named, who, " it is ſaid, are ſo far from thinking of the accent or expreſſion of " words, that they never chuſe them till after the Muſic is com- " poſed, and then adapt the firſt they can find

" This is not the method by which modern maſters proceed; " they have learned how to chuſe and reſpect good poetry, in ſet- " ting which they relinquiſh all the pedantry of canons, fugues, " and other Gothic inventions; and, in imitation of the ancient " Greeks, aſpire at nothing but expreſſion, grace, and propriety.

" The firſt good compoſitions of this kind that have been heard " in modern times, were Daſne, Euridice, and Arianna, written by " Rinuccini, and ſet by Jacobo Peri and Monteverde, for the courts " of Florence and Mantua.

" And in Rome, the firſt who introduced this intelligent kind " of Muſic to the notice of the public, was my laſt harpſichord " maſter, Paolo Quagliati; who was happily imitated by *Tarditi*, " and others, ſtill living (*k*); and who, to the facility and grace of his

(*i*) Both ſingers in the Pontifical Chapel; for an account of Nanini, ſee Vol. III. p. 198; and Soriano has a place among the celebrated canoniſts of his time.

(*k*) Orazio Tarditi was Maeſtro di Capella in the cathedral of Faenza, in the Roman ſtate, and a very voluminous compoſer of maſſes, pſalms, and motets, beſides what he produced in the recitative ſtyle.

" melody,

" melody, have added new and greater beauties of their own; and " in which, if there appear but little complication and contrivance, " it muſt not be aſcribed to ignorance or want of art, but regarded " as the effect of judgment and choice; reſerving ſuch reſources " for particular occaſions; in this they differ widely from their " predeceſſors, who never loſt an opportunity of ſhewing their ſkill " in vanquiſhing difficulties of their own making."

Della Valle's account of the manner in which the firſt opera, or ſecular muſical drama, was exhibited at Rome, is ſo curious, that I ſhall tranſlate his own words as literally as poſſible.

" My maſter Quagliati was an excellent Maeſtro di Capella, who " introduced a new ſpecies of Muſic into the churches of Rome, " not only in compoſitions for a ſingle voice (*monodie*), but for two, " three, four, and very often more voices, in chorus, ending with a " numerous crowd of many choirs or choruſes, ſinging together; " ſpecimens of which may be ſeen in many of his motets that have " been ſince printed. And the Muſic of my *cart*, or moveable- " ſtage, compoſed by the ſame Quagliati, in my own room, chiefly " in the manner he found moſt agreeable to me, and performed in " maſks through the ſtreets of Rome during the Carnival of 1606, " was the firſt dramatic action, or repreſentation in Muſic, that had " ever been heard in that city (*l*). Though no more than five " voices, or five inſtruments, were employed, the exact number " which an ambulant cart could contain, yet theſe afforded great " variety: as, beſides the dialogue of ſingle voices, ſometimes two, " or three, and, at laſt, all the five ſung together, which had an " admirable effect. The Muſic of this piece, as may be ſeen in the " copies of it that were afterwards printed, though dramatic, was " not all in ſimple recitative, which would have been tireſome, but " ornamented with beautiful paſſages, and movements in meaſure, " without deviating however from the true theatrical ſtyle; on

(*l*) Here he ſeems to have forgotten the performance of Emilio del Cavaliere's oratorio, *Dell' Anima, e del Corpo*, which was exhibited at Rome, in action on a ſtage, in the church of Sta. Maria della Vallicella, 1600. If Della Valli had ſaid the firſt *ſecular* dramatic repreſentation in this kind of Muſic, he would have been more correct.

" which account it pleaſed extremely, as was manifeſt from the " prodigious concourſe of people it drew after it, who, ſo far from " being tired, heard it performed five or ſix ſeveral times; there " were ſome even who continued to follow our cart to ten or twelve " different places where it ſtopt, and who never quitted us as long " as we remained in the ſtreet, which was from four o'clock in the " evening till after midnight."

This narration ſeems to furniſh a curious circumſtance to the hiſtory of the ſtage, which is, that the firſt opera or muſical drama, performed in modern Rome, like the firſt tragedy in ancient Greece, was exhibited *in a cart*. It has been imagined by many of the learned, that the recitative in modern operas is a revival of that ſpecies of *melos* in which ancient dramas were ſung; and here the *moveable ſtage* on which it was performed, like that uſed by Theſpis at Athens, furniſhes another reſemblance.

——Plauſtris vexiſſe,
Poemata Theſpis. HOR.

Della Valle, after having proved that the *ſinging* of his time was better, and the *compoſitions* more varied, more rational, and amical to poetry, than the more ancient, proceeds to ſpeak of *inſtrumental* Muſic; and after diſcriminating the different kinds of playing on an inſtrument, in a ſolo, in a full-piece, in accompanying a voice, or leading a band; he ſays he muſt agree with his friend, that ſolo playing, however exquiſite and refined, at length tires, and that it had frequently happened to organiſts of the higheſt claſs when loſt and immerſed in carrying on a happy ſubject of voluntary, to be ſilenced by a bell; which never happened to ſingers, who, when they leave off diſpleaſe the congregation or audience to whom their performance ſeems always too ſhort. In this kind of playing he however allows, though he only knew their merit by tradition, that Correggio of Parma, Luzzaſco of Ferrara, Annibale of Padua, Andrea and Giovanni Gabrielli of Venice, Giovanni Macque of Naples, Il Cavalier Leuto of Rome, and others whom his friend had praiſed, were very great men. " But," ſays he, " however admirable theſe " performers may have been, has not Ercole di San Pietro had great " reputation,

" reputation, and have you not confeſſed that Freſcobaldi, who is " ſtill living, has often ſurpriſed and affected you by his performance? " There are many," continues Della Valle, " who played the organ in " his manner, that I could name." And as for other inſtruments, he aſks his friend if he does not remember " Gregorio del *Violino*, " a great contrapuntiſt as well as performer; another who played " wonderfully on the ſpinet; and Gio. Franceſco de Leuto who all " played in his cart?" After theſe, he mentions a performer on the cornet, and the firſt violin of the biſhop of Padua, Marco Fraticelli on the viol da gamba, Kapſberger on the theorbo, Orazio on the harp, Michael Angelo on the violin, and others of equal reputation, who had all ſurpaſſed the performers of anterior times (*m*). Theſe were ſolo players, but with reſpect to the art of accompanying others, he ſays it was brought to ſuch perfection that he could not imagine it ever had been or could be ſurpaſſed.

He ſuppoſes that there had been at all times muſicians who could lead a band well; but believes that at no time there ever was a perſon who diſcovered more judgment and abilities in this ſtation than Signor Pietro Eredia, in the church of Jeſus, where, though Muſic is not his profeſſion, he frequently plays for his *devotion* (*n*).

He then comes to *ſinging*, as the laſt thing he has to diſcuſs; and this he conſiders in *ſolo ſongs*, and in Muſic of many parts. His friend, among the *ſoprani*, or treble voices, of his youth, had greatly praiſed the *falſetti* who uſed to ſing in the Pope's chapel, and elſewhere; and Della Valle ſays he remembered one of them, Gio. Luca *Falſetto*, who had great execution, and went up to the clouds (*o*); and mentions Orazietto, a very good ſinger, either in a *falſet* or tenor; Ottaviuccio and Verovio, famous tenors, who all three ſung in his *cart*. " However, theſe," he adds, " trills, graces, and a good

(*m*) In ſpeaking of the great improvement in taſte which theſe laſt had introduced on their ſeveral inſtruments, he tells us, in the *Muſical Technica* of the times, that theſe excellent modern muſicians had joined to all the ſubtilties of counterpoint, a thouſand graces in their performance, *di trilli, di ſtraſcichi, di ſincope, di tremoli, di finte, di piano, e di forte, e di ſimili galanterie*, which were wholly unknown to paſt times.

(*n*) Proteſtants would perhaps miſtake it for *diverſion*. Tartini dedicated himſelf and his violin to the ſervice of St. Anthony of Padua, and during the laſt years of his life would play no where elſe, in public, but at the church of that ſaint.

(*o*) *Gran cantore di gorge, e di paſſeggi, che andava alto alle ſtelle.*

" *portamento*, or direction of voice, excepted, were extremely defi-
" cient in the other requiſites of good ſinging; ſuch as *piano* and
" *forte*, ſwelling and diminiſhing the voice by minute degrees, ex-
" preſſion, aſſiſting the poet in fortifying the ſenſe and paſſion of
" the words, rendering the tone of voice chearful, pathetic, tender,
" bold, or gentle at pleaſure *(p)*: theſe, with other embelliſhments
" in which ſingers of the preſent times excel, were never talked
" of even at Rome, till Emilio del Cavaliere, in his old age, gave
" a good ſpecimen of them from the Florentine School, in his ora-
" torio, at the *Chieſa Nuova*, at which I was myſelf, when very
" young, preſent *(q)*."

What follows is extremely curious and ſatisfactory concerning a delicate point of muſical hiſtory, which is, the firſt eſtabliſhment of *Evirati* in the Pope's Chapel, and the uſe of them in early operas.

Signor Santarelli, the preſent Maeſtro di Capella of the Pontifical Chapel, himſelf a *ſoprano*, among the *memorandums concerning the hiſtory of Muſic* (*r*), with which he favoured me at Rome, has the two following articles, which fix the preciſe time when *Evirati* were firſt admitted into the chapel, and when falſet voices ceaſed to be employed. " Father *Girolamo Roſſini* of Perugia,
" prieſt of the congregation of the oratory, flouriſhed in the ſeven-
" teenth century. He was an excellent ſinger, in *ſoprano*, and was
" the firſt *Evirato* employed in the Pontifical chapel, in which, till
" then, the ſoprano, or treble part, was ſung by Spaniards, in *fal-*
" *ſet*. Padre Roſſini was admitted into the Pontifical Chapel in
" 1601, and died in 1644 (*s*).

(*p*) It is difficult, in our language, to find equivalents for ſome of theſe muſical terms: ſuch as *rallegrar la voce, o immalinconirla, farla pietoſa, o ardita quando biſogni, e di ſimili altre galanterie*, which, in the original, are very expreſſive and comprehenſive to a lover of Muſic who has attended much to the refinements of ſinging.

(*q*) Della Valle, in the courſe of his letter, ſays, that he was fifty-four at the time it was written; and as he began to learn Muſic of good maſters at ſeven years old, he may be ſaid to have ſerved an apprenticeſhip to the art, and be allowed a competent judge at fourteen, when he heard the performance.

(*r*) *Eſtratto di alcuni notizie ſtoriche appartinenti alla facoltà muſicale.* MS.

(*s*) Padre Girolamo Roſſini da Perugia, *prete della congregatione dell' oratorio, fiorì nel ſecolo* XVII. *Fu eccellente cantore della parte di ſoprano, e fu il primo evirato, che aveſſe luogo nella Capella Pontificia, avenda fin d'allora ſervito la capella in qualità di ſoprani i nazionali Spagnuoli con voce di falſetto. Il prelodato Padre fu ameſſo tra cantori Pontifici nel* 1601, *e morì nel* 1644, *alli* 23 *di Decembre.* Vedi Adami, *Oſſerv. per ben. reg. il Coro della Cap. Pontif.*

" Giovanni

"Giovanni de Sanctos, a Spaniard, who died at Rome, 1625, was "the last soprano, who sung with a falset voice in the Papal Cha-"pel (*t*)."

These two records are decisive, which, with what Della Valle says on the subject, will, it is to be hoped, sufficiently gratify reasonable curiosity with respect to the origin and progress of the inhuman practice of mutilating children in order to keep the voice in its adolescent state. I had, indeed, made extracts and memorandums in the course of my enquiries towards a more detailed discussion of the practice, as connected in a peculiar manner with the history of Music; but it is so difficult to treat the subject with due delicacy, that I shall add as little as possible to what Della Valle has said of the number and use of these ill-fated mortals, in Italy, during the beginning of the seventeenth century. I must, however, in justice, as well as humanity, endeavour to remove some prejudices which throw an unmerited contempt upon beings, who, as they are by no means accountable for that imperfection under which they labour, are entitled to all the pity and alleviation we can bestow.

There seem to have been no *singing eunuchs* in antiquity, unless we allow the Galli, or Archigalli, priests of Cybele, to be such; who, in imitation of Atys, the favourite of that goddess, mutilated themselves at their initiation, and used to sing extempore songs, and play on instruments through the streets (*u*).

Castration

(*t*) Giovanni de Sanctos, *Spagnuolo, quale morì in Roma nell' anno* 1625, *e fu sepolto nella Chiesa di S. Giovanni in Campo Marzo. Estato l'ultimo soprano di voce di falsetto, che abbià servito la Capella Pontificia.* Vede Matteo Fornari, *Notizia Storiche della Cap. Pontif.*

(*u*) It has, however, been imagined from some explanations in Hesychius that the words αοιδος and ευνεχος were synonymous: Αοιδος. περι βοηθοι. ονομαστοι. η ευνεχοι. He says in another place, Ευνεχος. σπαδων. τομιας. Again: Αοιδος. ωδος. κιθαρωδος. και ὁ ποιητης, και ὁ θρηνωδος. ὁ ευνεχος. σπαδων.

In these senses this word must have been used by some writer or writers before the fourth or fifth century, about which time Hesychius is supposed by his last learned editor to have compiled his Lexicon.

Dion. Cassius, Lib. LXXV. p. 1267. Vol. II. Ed. Reimari, relates, that after the death of Plautianus, the favourite of Severus, it was discovered, that εξετεμε ου παιδας μονον, ουτε μειρακια αλλα και ανδρας, και εστιν ὑς αυτων και γυναικας εχοντας, ὁπως ἡ Πλαυτιλλα ἡ θυγατηρ αυτου, ἡν ὁ Αντωνινος μετα ταυτ' εγημε, δι' ευνεχων την τε αλλην θεραπειαν, και τα περι την μουσικην, την τε λοιπην θεωριαν.

The reader will see, Vol. I. p 178 and 354, according to Eustathius *ad Odys.* 3. v. 267, that some writers have supposed the Αοιδος who attended Clytemnestra to have been

Caſtration has, however, at all times been practiſed in Eaſtern countries to furniſh jealouſy and tyranny with *ſafe-guards* to female chaſtity; yet never, as I have been able to aſcertain, merely to preſerve the voice for the vain amuſement of the public, till about the latter end of the ſixteenth century. But though I deteſt the perpetrators of ſuch horrid crimes againſt human nature as the parents commit, who ſacrifice that tenderneſs which every other part of creation manifeſts for its offſpring, in order to gratify avarice or ambition; yet I cannot ſubſcribe to the common aſſertion that *Evirati are all cowards, devoid of genius* for literature, or any ſolid ſtudy; and that even the voice, for the melioration of which they are ſo inhumanly treated, is inferior to that of a woman or a boy (*x*).

been a eunuch: Τινες δε αοιδον, τον ευνεχον παρενοησαν, ως αοιδοια μη εχων. This, however, was not the caſe; for αοιδος never ſignifies ευνεχος in Homer, but always ſimply *Cantor*, a ſinger. The reaſon of this αοιδος being intruſted with the charge of Clytemneſtra may be inferred from an obſervation of Suidas, who tells us, that Το αοιδων γενος σωφρον ην το παλαιον.

(*x*) *Voyez l'Encyclopedie*, art. *Voix*, & *Dict. de Muſ. par* Rouſſeau. It is very certain, that the ancients never ſuppoſed eunuchs to have been men of inferior intellects, or that they poſſeſſed leſs vigour of mind, than other men. At leaſt the Perſians were not of this opinion; for Herodotus relates, Lib. VI. 32. p. 451, Ed. Weſſeling, that when they had taken poſſeſſion of ſome Ionian cities, παιδας τε των ευειδεσταλους εκλεγομενοι εξεταμνον, και εποιευν αυτι ειναι ενορχιας ευνυχος. It is certain, however, Herodotus, Lib. viii. p. 668, ſays, in relating the melancholy ſtory of Hermotimus, that παρα τοισι βαρβαροισι τιμιωτεροι εισι οι ευνυχοι, πισιος εινεκα πασης, των ενορχιων, "among the barbarians, the eunuchs are more valued than "other men, on account of their univerſal "fidelity."

It appears from this paſſage of Herodotus, that in Perſia, eunuchs were far from being objects of contempt; and were even frequently promoted to the higheſt honours. This was, indeed, the caſe with Hermotimus.

Dion Chryſoſtom has touched on this ſubject, Orat. XXI. p 270. Ed. Morell.

We find in Agathias, who was one of the Byzantine hiſtorians, that a general in the Roman army, named *Narſes*, was a eunuch. This was in the later ages. The paſſage is in Lib. I. ὁ δε Ναρσης, ὁ στρατηγος των Ρωμαιων, τομιας ην.

In Plutarch's Life of Ariſtides, Vol. II. p. 501. Ed. Reiſke, Themiſtocles is related to have choſen a *eunuch*, whoſe name was Arnaces, from among his priſoners, to ſend on a ſecret embaſſy to Xerxes. This ſurely may ſerve to ſhew, that mental imbecility was not ſuppoſed, by the Greeks, to be the characteriſtic of *eunuchiſm*. The ſame ſtory of the confidence placed in Arnaces, who was one of the Perſian king's eunuchs is related alſo in the life of Themiſtocles, Vol. I. p. 470. *Plutarch Ed. Reiſke.*

Ariſtotle paid ſuch high reſpect to Hermias, who was a eunuch, and governor of Atarnea, which is in Myſia, that he even offered ſacrifices, in honour of him; as Lucian informs us, in his Dialogue, entitled *Eunuchus*, Vol. II. p. 357. *Ed. Hemſterh.* This regard of Ariſtotle for Hermias has been often celebrated, and is mentioned by Suidas, Harpocratio, and others. See alſo Vol. I. of this Hiſtory, p. 479.

Suidas, in Voce Ευνεχος, ſays, Οτι Αριστονικος Πτολεμαιε τε Βασιλεως ευνεχος ην, αλλ' ανδρωδης την προαιρεσιν.

With

With reſpect to the operation affecting the mind ſo much as to deprive it of all fortitude in times of danger, there is great reaſon to doubt the fact: moſt of the generals of Eaſtern monarchs having been at all times of this claſs; and the braveſt ſtand that ever was made againſt Alexander the Great, was at Gaza, under the command of one of Darius's generals, who was a eunuch. Ammianus Marcellinus *(y)* gives an account of Menophilus, a eunuch, to whom Mirthridates entruſted his daughter, which proves the poſſibility of ſuch unfortunate perſons poſſeſſing a heroiſm equal to that of the moſt determined Stoic. I think Guadagni and Pacchierotti were ſo far from timid and puſillanimous, that they would *ſeek* danger rather than *ſhun* it, if called upon or irritated.

As to genius, I never found thoſe of the firſt claſs in Muſic deficient in intellectual abilities for more ſerious ſtudies (*z*). Indeed, I have ſeen *real* genius and diſpoſition for literary purſuits, in more than one great opera ſinger; and as for compoſition, and the theory of Muſic, not only the *beſt ſingers* of the Pope's Chapel ever ſince the beginning of the laſt century, but the *beſt compoſers* are among the *ſoprani*, in that ſervice.

Prejudice has been carried ſo far as to ſay, that an *Evirato* is unable to utter the letter *r*; indeed, if an Italian, he will not perhaps ſnarl that letter in ſo canine a manner as ſome French and Engliſh ſingers do, perhaps to ſhew their manhood; but defect of elocution is no more peculiar to eunuchs, than to any other part of the human ſpecies (*a*).

I ſhall

(*y*) L. xvi. c. 7.

(*z*) It has, however, been ſaid: *e mille Spadonibus qui literarum ſtudiis operam addixere, vix unum aliquem doctum evaſiſſe; ac planum eſt, quam rudis omnino in Muſica fuit, quæ tamen propria ipſorum profeſſio eſt.* Janus Huartus *Scrutiniorum*, p. 594. Ed. Jenenſ. Another has gone ſo far as to ſay: *produxi ergo virum a mille Eunuchis ratiocinia docentem. Quæ de Muſica, addit, de ejus theoria ſeu ſcientia capio. Caſtrata animalia priſtinum animi vigorem, generoſitatem, audaciam, ſolertiam, amittunt, fiunt debilia; frigida, timida, et effœminata animo et corpore, ut patet, nedum in hominibus, ſed etiam in equis indomitis, &c.* Jo. Alphon. Borelli. De Motu Anim.

(*a*) Where theſe cruel operations are performed, and by whom, I never was able in my journey through Italy to diſcover, though it was one of my conſtant enquiries. M. de la Lande, however, was more fortunate, having aſſerted, poſitively, in his *Voyage d' Italie*, that there are ſhops at Naples with this inſcription: *Qui ſi caſtrano raggazzi*; but I was not only utterly unable to ſee or hear of any ſuch ſhops during my reſidence in that city, but was conſtantly

I ſhall now return to Della Valle's account of ſingers in Italy from the beginning of the ſixteenth century to the year 1640, when he wrote his *Diſcourſe*. After ſaying he had been preſent at the performance of the firſt oratorio in Rome; he tells us, that the ſtyle of ſinging began to improve from that time; and at preſent, ſays he, we have Nicolini, Bianchi, Giovannini, Lorenzini, Mario (*b*) and many others, who not only equal, but ſurpaſs the ſingers of more early times, at leaſt in taſte and judgment.—"But let us quit "the conſideration of all other voices, and ſpeak only of *ſopranos*, "the greateſt ornaments of Muſic. You are pleaſed," he ſays to his friend, "to compare the *falſetti* of former times with the *ſo-* "*prani*, which at preſent are ſo common? but who ever ſung then "like a Guidobaldo, a Cavalier Loreto, a Gregorio, an Angeluccio, "a Marc-Antonio (*c*), and many more that might be named? The "beſt reſource then was a boy, with a good voice; but boys, the in- "ſtant they begin to know their buſineſs, loſe their voices, and it is al- "lowed, even while they remain in their greateſt perfection, that their "performance, on account of their youth and inexperience, muſt "inevitably be devoid of taſte, judgment, and grace; indeed, it is "generally ſo mechanical and unfeeling, that I hardly ever heard a "boy ſing without receiving more pain than pleaſure. The *ſoprani* "of the preſent times, being, on the contrary, perſons of mature "age and judgment, ſing with ſuch ſcience, expreſſion, and taſte, "as to raviſh every hearer of ſenſibility. During the laſt age there "was no ſuch ſinger, except Padre Soto (*d*), and afterwards, Giro- "lamo (*e*), who is ſtill living.

"At preſent every court and every chapel in Italy is furniſhed "with them; and beſides *Evirati*, what age could boaſt of ſo ma- "ny excellent female ſingers?" Here he celebrates the talents of a great number, who had been in high favour at Florence and elſe-

ſtantly told, both by the natives and Engliſh ſettled there, that the laws againſt ſuch a practice were ſo numerous and ſevere that it was never performed but with the utmoſt ſecrecy. A ſpirited modern Italian writer, in a book entitled, *Sbozzo del Commercio di Amſterdam*, 1783, has taken up the defence of his country with a zeal truly patriotic againſt the aſſertions of late writers concerning the morals and manners of the Italians.

(*b*) Theſe had chiefly tenor voices.

(*c*) All *Evirati*.

(*d*) Of theſe early ſoprani farther mention will be made hereafter.

(*e*) See above, p. 40.

where, both for dramatic and chamber ſinging, but particularly at Rome. In ſpeaking of theſe, he aſks, "who hears without rapture Signora Leonora ſing to her own accompaniment on the arch-lute, which ſhe touches in ſo fanciful and maſterly a manner? And who will now venture to ſay, which is the beſt performer, ſhe, or her ſiſter Caterina? nor is there one who, like me, has ſeen and heard Signora Adriana, their mother, when, during her youth, ſhe ſailed in a felucca, near the Pauſilippan grotto, with her golden harp in her hand, but muſt confeſs that in our times, theſe ſhores were inhabited by Sirens, that are not only beautiful and tuneful, but virtuous and beneficent." He praiſes likewiſe Signora Maddalena with her ſiſter, who were called the Lolle, and were the firſt he heard ſing well at Rome, after his return from the Levant; and Signor Sofoniſba, who a few years before had as great applauſe in Rome, as ever was given to any one in the ancient theatre of Marcellus. After celebrating the talents of ſeveral others, who were living at the time of his writing, he mentions la Franceſca Caccini, by the Tuſcans called la Cecchina, daughter of the famous Giulio Caccini Romano, who had been many years the admiration of Florence, where he heard her himſelf in his youth, not only for her muſical abilities both in ſinging and compoſition, but for her poetry both in the Latin and Tuſcan language. He then ſpeaks of the nuns of his time, as exquiſite ſingers, particularly la Verovia, and others, *Nello Spirito Santo* at Rome, who for many years had aſtoniſhed the world: the nuns of Santa Lucia in Silici, as well as the nuns of San Silveſtro, of Magnanopoli, and Santa Chiara, whom people flock to hear as miraculous. In ſhort, he concludes, that ſuch was the number and excellence of the ſingers of his time, that thoſe who were not content with their performance, muſt certainly be either too fond of antiquity, as is uſual with old people; or too faſtidious and unwilling to be pleaſed; which proceeds from affectation, and a pretence to more taſte and delicacy than other people, or from a nauſea, reſembling that of perſons in ſickneſs, who want appetite for the moſt exquiſite dainties.

He then ſpeaks of compoſition, and aſks his friend, who could poſſibly bear the Villanelle, or ballads of forty or fifty years ago? which ſeem, words and Muſic, the production of ſome blind, ſtrolling muſician. "The ſongs in favour at preſent," adds he, "are "of a very different kind;" and inſtances, among the ſerious, one by *Luigi*, beginning *Or che la notte del ſilentio amica*: and, among the comic, one by Orazio *(f)*, *per torbido mare*, which for delicacy he thought could not be exceeded. And for thoſe who delight in triple time, and *Canzonette alla Napolitana*, which are all in Spaniſh time, and in ſuch favour at preſent with the vulgar, what could be prettier than thoſe publiſhed by Gio. Batiſta Bellis a few years ago? As for Sicilian airs, which are extremely graceful and pathetic, Valle ſays, that he was perhaps the firſt himſelf who brought them to Rome from Naples in 1611, and afterwards from Sicily; "though at preſent," he adds, "they are as common, and "as well ſung there, as in Sicily itſelf." He then ſpeaks of the Spaniſh *Ciacona*, the *Saraband*, the *Paſſacaille*, the Portugueſe *Ciacotta*, and many other foreign airs, which had been but lately known at Rome, but with which the Villanelle and Canzonette of that city were already enriched; and adds, that he himſelf had in his travels made a very curious collection of Perſian, Turkiſh, Arabian, and Indian tunes, wholly different from thoſe of Italy, both in time and intervals.

Della Valle then proceeds to tell his friend Guidiccioni, that if he was long ago almoſt *out of himſelf* when he heard Correggio perform on the organ at Parma; he had been informed that he was likewiſe in ecſtacy, a few years ſince, when he heard the verſes of Virgil ſung, which the eldeſt Mazzocchi had ſo beautifully ſet to Muſic.

After this he mentions the madrigaliſts of his own time, who had poliſhed and improved that ſpecies of compoſition far beyond thoſe of the preceding age. However, he ſays, madrigals grew every day in leſs requeſt than formerly; as the ſinging ſingle ſongs with taſte and expreſſion, accompanied by an inſtrument, was now

(*f*) A performer on the harp, celebrated elſewhere by Della Valle.

pre-

preferred to four or five people poring over their book at a table, which ſeemed too ſtudious and ſcholaſtic for the entertainment of a company.

However, he tells his friend, that not only learned madrigals were ſtill compoſed by Muzio, Pecci, Zoilo, Nenna, and Mel; but maſſes and motets in the grand and boaſted ſtyle of the preceding century, particularly by the younger Mazzocchi, who, at the Roman College, not long ſince had admirably gratified the lovers of full compoſitions by pieces for ſix choirs; and ſince that, at St. Peter's church, with a maſs for twelve or ſixteen choirs, with a choir or chorus of echo placed at the top of the cupola, which, in the amplitude of that vaſt temple, had a wonderful effect. Whoever is able to accompliſh this, is able to do any thing that can be required of the moſt learned contrapuntiſt. "But give me leave to obſerve," ſays Della Valle, that "theſe gigantic performances, in which all the "harmony poſſible is crouded, are ſo apt to be coarſe and violent, "that every idea of taſte, expreſſion, and refinement, is annihilated; "and men content themſelves with ſuch playing and ſinging, in "the aggregate, as, if heard alone, would not be good enough for "a barber's ſhop, or the ſtreet (*g*)."

He had a reverence, he ſaid, for old compoſitions, which he would carefully preſerve, not for uſe, but, like antiques, to grace a collection, or muſeum.

In the Pontifical Chapel, which in choral Muſic gives the law to all other Chriſtian churches in the world, ſome ancient compoſitions are ſtill in uſe, but not to the utter excluſion of every thing that is modern; for compoſers are always retained there, in order to furniſh the chapel with a conſtant ſupply of new productions.

A few years ago, after his return to Italy, Della Valle ſays, he had heard the veſpers performed on Eaſter-Monday, by the nuns only, at the church *dello Spirito Santo*, in florid Muſic, with ſuch perfection as he never in his life had heard before: and on the laſt Chriſtmas-eve, in attending the whole ſervice at the church of St. Apollinare, where every part of it was performed agreeably to ſo ſo-

(*g*) *Queſto ſi chiama da perſone conoſciente ed intendente del meſtiero, ſonar a Barbieri.*

lemn an occaſion; though by arriving late he was obliged to ſtand the whole time in a very great crowd, he remained there with the utmoſt pleaſure, to hear the excellent Muſic that was performed. In the beginning, he was particularly enchanted by the *Venite exultimus*, which was more exquiſite than words can deſcribe. "I "know not," ſays Valle, "who was the author of it, but ſup- "poſe it to have been the production of the Maeſtro di Ca- "pella of that church (*b*)."

What he ſays farther on church Muſic appears reaſonable and liberal; I ſhall, however, quit this author for the preſent, as more copious extracts have been already given from him than were intended; but as this diſcourſe by Della Valle is but little known, and his information and remarks are written with the ſpirit of an auditor, and diſcover a thorough knowledge of the ſubject, they are ſo much more alive than ſuch fragments and ſcraps of intelligence as could be gleaned of ſo remote a time elſewhere, from the writings or compoſitions of different authors, that it was not eaſy to relinquiſh ſo good a guide.

And it is hoped that his defence of what *he* calls *modern* Muſic will not offend the preſent patrons of the ancient, as this very Muſic is now become reſpectable for its antiquity. The *croaker* family is very ancient: Plato 2000 years ago complained of the degeneracy in the Muſic of *his* time, as much as the greateſt enemies of innovation can do at preſent: where then can judgment, reaſon, and good taſte draw a line between improvement and corruption? If it were poſſible in the hiſtory of the world to find a period when all mankind were of one opinion about matters of taſte and fancy, we would there fix our ſtandard of perfection; but in all my enquiries, having met with no ſuch *golden age* of Muſic, I fear the partizans on both ſides muſt ſtill be left at war, without the leaſt hope that the Temple of Janus will ever be ſhut.

(*b*) There was no maſter in Italy at this time, 1640, whoſe compoſitions this deſcription will ſo well ſuit, as thoſe of the admirable Cariſſimi, who was now, in all probability, the Maeſtro di Capella in queſtion; though ſo young, that his fame was as yet unfledged; however, it was in compoſing for this church that he acquired that great and extenſive reputation which he enjoyed during a long life, and which his offspring, or muſical productions, ſtill deſervedly enjoy.

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The learned, who neither know the art, nor feel the power of Muſic, and are inimical to its cultivation, are compelled by hiſtorical evidence to allow, that the ancient Greeks and Romans *ſung their dramas throughout*; but then they comfort themſelves in ſuppoſing that this was done in ſimple narrative melody, like recitative, without what they call the abſurd and prepoſterous modern mixture of AIRS, accompanied with inſtruments playing different melodies from the voice-part. Airs thus accompanied in a muſical drama may be difficult to defend by cold reaſon and criticiſm; but they are nevertheleſs very delightful to ſenſe. And if melody united with harmony cannot narrate or moralize, and is equally unable to inſtruct the mind or mend the heart, it can neither deprave nor corrupt either. Muſic is, itſelf, a very expreſſive and intelligible language to all thoſe whoſe ears and hearts are obedient to its vibrations. I ſhall not therefore join with theſe four cenſurers, whoſe reaſoning and complaints only convince me, that they are as deaf to the ſweetneſs of refined tones, as near-ſighted mortals are blind to remote objects. The hearer of Muſic, as well as the compoſer and performer, muſt be gifted with *one* perfect ſenſe at leaſt. Every eye that can aſſiſt its owner to avoid a poſt, is not able to ſee the beauties of a fine picture; nor every ear that faithfully conveys to the mind the moſt rapid and minute articulations of ſpeech, equally faithful in conveying to the inmoſt receſſes of the ſoul thoſe excellent inflexions, of muſical voice or inſtrument, which thrill and enchant every ſincere votary of the tuneful art.

Mankind always ſeem more ready to own a deficiency in any other ſenſe than that of *hearing* or *feeling*, when Muſic is in queſtion. "I am ſo near-ſighted, that I did not know you—pray pardon me, "Sir." But who ever confeſſes with equal frankneſs, that his contempt for Muſic ariſes from any other cauſe than ſuperiority of judgment or purſuits? No one ſays: "doubtleſs the Muſic you have "compoſed, performed, or praiſed, may be exquiſite; but my ear "is not ſo well conſtructed as to vibrate truly on hearing it;" or allows that he wants feeling or taſte for ſuch elegant works of art. The lively St. Evremond and the candid Addiſon, with the deciſion

ſion of men of letters, ignorant of Muſic and impenetrable to its powers, determine the merit of French and Italian operas, without the leaſt knowledge or feeling in the art; and their deciſions are often referred to by other ἀμεσοι, with a degree of triumph as great as if they were mathematical demonſtrations.

After this digreſſion, for which we hope the muſical reader will pardon us, we ſhall proceed in our narrative concerning dramatic Muſic with as little mixture of extraneous matter as poſſible.

The inhabitants of BOLOGNA not only diſpute the priority of muſical dramas with the Romans and Venetians, but even the Florentines, who, as has already been related, had exhibitions of this kind as early as the year 1590. However intereſting ſuch diſputes may be to the good people of Italy, but few of my Engliſh readers will, I fear, think the deciſion of much importance. Yet if a more minute inveſtigation of the ſubject ſhould be wiſhed by thoſe who have had the patience to follow me thus far, the beſt information to which I am able to recommend them is contained in two ſmall books entitled *The Glory of Poetry and Muſic*, publiſhed at Venice, 1730 (*i*); and a *Chronological Series of muſical Dramas*, at Bologna, 1737 (*k*). By theſe publications, and by other information that has been acquired, it appears that the firſt Italian operas were performed in the palaces of princes for the celebration of marriages, or on ſome particular occaſion of joy and feſtivity, at the expence of the ſovereign or republic; and not in theatres ſupported by general contribution.

Though a regular ſeries of the names and writers of the muſical dramas performed in the city of Bologna is preſerved, from the year 1600, yet I have not been able to diſcover who compoſed the Muſic of any of theſe dramas till the year 1610, when GIROLAMO GIACOBBI, Maeſtro di Capella of San Petronio, ſet the opera of *Andromeda*. This was a learned and claſſical compoſer of the Bo-

(*i*) *Le Glorie della Poeſia e della Muſica contenute nell' eſatta notizia de Teatri della città di Venezia, e nel Catalogo purgatiſſimo de Drami Muſicali quivi fin' ora rapreſentati, con gl' autori della poeſia, e della Muſica, e con le annotationi a ſuoi luoghi proprii.*

(*k*) *Serie Cronologica dei drammi recitati ſù de' publici Teatri di Bologna, dall' anno 1600, ſino al corrente 1737.*

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logna School, whoſe productions for the church are ſtill much eſteemed. His opera of Andromeda was revived eighteen years after its firſt performance.

In 1616, the famous drama of *Euridice*, written by Rinuccini, which had been exhibited in Bologna in 1601, was again performed there, to the Muſic of Jocopo Peri, Marco da Gagliano, and Girolamo Giacobbi; where, according to Ger. Egnazio Corſi, who was one of the audience, the applauſe and crowd of ſtrangers attracted thither, were as great as in ancient times, at the ſight of the gladiators and public games with which Vitellius Cæſar regaled the people in the great amphitheatre of that city.

Though operas continued to be performed almoſt every year at Bologna during the laſt century, yet they were chiefly compoſed by Venetian maſters, till the year 1674, when PETRONIO FRANCESCHELLI ſet the prologue to the opera of *Caligula*; and afterwards *Oronte di Menſi*, 1676; *Arſinoe*, 1677; and *Apollo in Teſſaglia*, 1679.

There ſeems to have been no *public* theatre in this city till the year 1680, when four operas are ſaid to have been performed there, *nel Teatro pubblico*. After this period the Muſic of ſubſequent operas ſeems to have been ſupplied by native contrapuntiſts, among whom Giuſeppi Felice Toſi, Giacomo Ant. Perti, Giov. Paolo Colonna, Giuſeppi Aldrovandi, Pirro Albergati, the elder Bononcini, and Piſtocchi, the celebrated ſinger, contributed to form and render that ſchool eminent.

But theſe maſters have ſeverally contributed ſo much to the progreſs of their art, that it would be injuſtice not to ſpecify their peculiar merits.

PERTI, born in 1656, was a ſolid grave compoſer of church Muſic; with his theatrical ſtyle I am but little acquainted: but as he long continued to be employed, not only for the operas of Bologna, but Venice and other cities of Italy, we may reaſonable imagine that it was excellent. Paolucci (*l*) has printed a good duet

(*l*) *Arte prattica di Contrap.* Tom. I. p. 15. Mr. Perkins, an Engliſh gentleman, ſettled at Bologna, and a great admirer of the compoſitions of Perti, kindly furniſhed me with an admirable printed maſs by this maſter, in eight real parts.

by

by this maſter, in the church ſtyle; and Padre Martini (*m*) has given ſeveral admirable ſpecimens of his ſcience in his *Saggio di Contrappunto*. This great harmoniſt, however, does him ſtill more honour, by calling himſelf his diſciple. Perti, before his deceaſe, muſt nearly have attained the age of 100; for his name appears as the compoſer of *Atide* in 1679, and, according to Quadrio, he was living in 1744.

Tosi, the father of the writer of an excellent treatiſe on ſinging, well known in England by the late Mr. Galliard's tranſlation, between the year 1679 and 1691, compoſed ten operas, chiefly for the theatre of Bologna.

Giov. Paolo Colonna, Maeſtro di Capella di S. Petronio di Bologna, was the ſon of *Antonio Colonna*, alias *del Corno*, a celebrated organ-builder of Breſcia (*n*). He compoſed but few operas; indeed, I know of but one, *Amilcar in Cipro*, for the theatre of Bologna, 1692; but he publiſhed about the latter end of the laſt century many excellent works for the church, of which P. Martini has given a liſt, to the amount of twelve, in the ſecond volume of his Hiſtory of Muſic (*o*).

It was the opinion of the late Dr. Boyce, that Colonna was Handel's model for choruſes accompanied with many inſtrumental parts, different from the vocal. His pſalms in eight parts, publiſhed at Bologna, 1694 (*p*), have been very juſtly admired for their maſterly compoſition. Paolucci has inſerted (*q*) the hymn, *Pange lingua*, ſet in plain counterpoint of four parts by him, in a manner ſufficiently ſimple and ſyllabic for the moſt zealous reformers of church Muſic. His *Sacre lamentationi della ſettimana ſanta, a voce ſola*, publiſhed 1689, contain many pleaſing and elegant fragments of pathetic recitative, which I ſhould have admired much more if I had not previouſly been acquainted with the works of Carriſſimi, who had anticipated not only all the thoughts of Colonno in this ſpecies of Muſic, but almoſt all thoſe of every compoſer of the preſent century. The airs of theſe *Lamentationi* are too ſhort to make much impreſſion on the hearer.

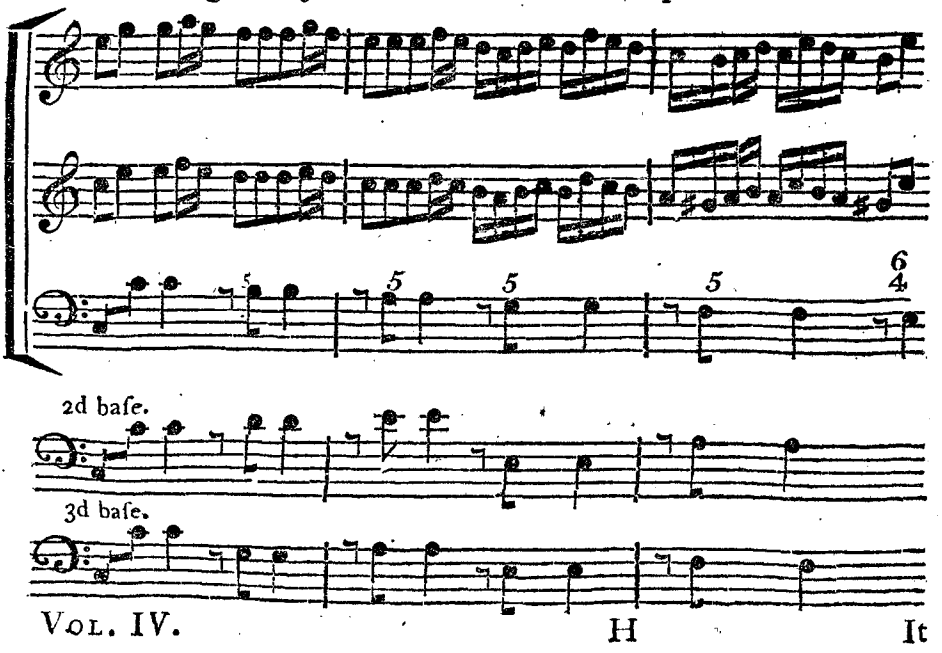
(*m*) Tom. II. p. 142.
(*n*) See P. Martini's *Storia della Muſ.* Tom. III. p. 260, note (158).
(*o*) Vedi *l'Indice degli Autori.*
(*p*) Lib. III. Op. ii.
(*q*) Tom. I. Eſemp. xi. p. 199.

Colonna

Colonna had a controverſy with Corelli in 1685, concerning the conſecution of fifths in the firſt movement of the third ſonata of his Opera 2da. Every lover of Muſic will be ſorry that the charge againſt Corelli ſhould be well-founded; but it muſt be owned that the baſe is indefenſible in the paſſage which has been condemned by Colonna, and was not likely to have paſſed uncenſured, even in an age much more licentious than that of Corelli.

Antimo Liberati, with whom Colonna was in correſpondence at the time of this controverſy, ſeems to defend Corelli's violation of the known rule againſt the conſecution of fifths, in a letter written 1685, *ſopra un ſeguito di quinte*, in which he reaſons thus: "If a "quaver reſt, or even a ſemiquaver, were not ſufficient to ſatisfy "the rule againſt fifths and eighths, a compoſer writing in many "parts would have very narrow limits for the expanſion of his ge-"nius and fancy, or for varying the harmony." But with due reſpect for the authority of Antimo Liberati, and with peace to the aſhes of the gentle Corelli, the paſſage is unwarrantable, and ſeems the more inexcuſable, as ſeveral better baſes were eaſy to find, without altering his deſign, or deſtroying the effect of his trebles.

Fragment of Corelli, Sonata third, Opera 2da.



It appears that the excellent theoriſt Berardi had a reverence for the profeſſional erudition of Colonna, by his dedicating to him the ſeventh chapter of his *Miſcellanea Muſicale* (*r*).

ALDOVRANDINI, between the year 1696 and 1711, compoſed for Bologna and Venice ſeven operas; ſome of which were comic, particularly one, entitled *Amor Torna 5 al* 50, which was written in the dialect of the Bologneſe peaſants.

COUNT ALBERGATI was a Bologneſe Dilettante of a very illuſtrious family in that city, whoſe muſical compoſitions were very much eſteemed. I meet but with two of his operas: *Gli amici*, 1699, and *Il Principe Selvaggio*, 1712.

Of the three BONONCINIS: Giovanni Maria the father, and Giovanni and Marc' Antonio, his two ſons, it will be neceſſary to ſpeak hereafter in a more particular manner, as Muſic has great obligations to their genius and abilities.

Giov. Maria calls himſelf Modaneſe; however, he ſeems to have reſided long in Bologna, and to have publiſhed the chief part of his works in that city, where his ſon Giovanni's *Duetti da Camera* Op. 8va. likewiſe firſt appeared. Both were alſo members of the Philharmonic Society there, and may be properly conſidered as ornaments of the Bologna School of counterpoint.

Of the celebrated PISTOCCHI, who founded the Bologna School of ſinging, Mr. Galliard in a note to his tranſlation of Toſi, has given the beſt account that I have found. "This performer," ſays he, "was very famous about the latter end of the laſt century, and refined the manner of ſinging in Italy, which was then a little crude. His merit in this is acknowledged by all his countrymen, and contradicted by none." It is recounted of him, that in his youth, when he firſt performed in public, he had a very fine treble voice, and was admired and courted univerſally; but by a diſſolute life, loſt both that and his fortune. Being reduced to the utmoſt miſery, he entered into the ſervice of a compoſer, as a copyiſt, where he made uſe of the opportunity of learning the rules of compoſition, and became a conſiderable proficient. After ſome years, he

(*r*) *Della Battuta*, p. 78.

recovered

recovered a ſmall portion of voice, which by time and practice changed to fine a *contralto*. Having experience on his ſide, he took care of it, and as encouragement returned, he took the opportunity of travelling all over Europe, where hearing the different manners and taſtes of the different performers, he appropriated to himſelf the flowers of them all, and formed that agreeable mixture, which he produced in Italy, where he was admired and imitated. At length he ſettled at the court of Anſpach, where he lived in great affluence, and had a conſiderable ſtipend as a Maeſtro di Capella. After continuing there ſeveral years in an eaſy and honourable ſtation, he returned to Italy, and retired into a convent at Bologna, where, when his duties of devotion were performed, he inſtructed for his amuſement ſuch young profeſſors as were remarkable for voice, diſpoſition, diligence, and good morals. Toſi ſpeaks of Piſtocco as remarkable in his day for a ſtrict adherence to meaſure, and firm and ſteady manner of introducing graces and embelliſhments without breaking its proportions. The celebrated *Bernacchi*, *Paſi*, *Minelli* of Bologna, and *Bartolino* of Faenza, were four of his moſt renowned ſcholars.

Antonio Bernacchi, who was in England ſeveral times, ſupported the reputation of the Bologna School of ſinging many years after the deceaſe of his maſter Piſtocchi. *Amadori*, *Guarducci*, and *Raaff*, the celebrated tenor, were ſcholars of Bernacchi; as was Signor Giambatiſta Mancini, Maeſtro di Canto della Corte Imperiale e Accademico Filarmonico, who in 1774, publiſhed, at Vienna, *Penſieri e Rifleſſioni pratiche ſopra il Canto figurato*, a uſeful book, as a ſupplement to his countryman Toſi's treatiſe on the ſame ſubject.

Sig. Mancini confirms what has been frequently related of his maſter Bernacchi, that when he firſt appeared on the ſtage having neither a good natural voice nor a good manner of ſinging, he was ſo ill received, that his beſt friends adviſed him either to quit the profeſſion of a ſinger entirely, or to place himſelf wholly under the direction of Piſtocchi. Having followed their advice in this laſt particular, Piſtocchi received him with kindneſs, and marking out

a courſe of ſtudy for him, Bernacchi not only followed it implicitly, and applied with unwearied diligence for ſeveral years, but during this time declined ſinging not only in the churches and theatres, but even in private parties, to his moſt intimate friends; till having the full conſent of his inſtructor, he appeared with ſuch eclat, that he was regarded by the beſt judges, though his voice was originally defective, as the moſt refined and artificial ſinger of his time.

Piſtocchi's compoſitions for the ſtage acquired him conſiderable reputation. He ſet *Leandro, o ſia gl'Amori fatali*, and *Girello*, for Venice. The firſt was performed 1679, in a manner not uncommon, at that time: the characters were repreſented by wooden figures on the ſtage, while the ſingers performed behind the ſcenes. And in the ſecond, 1682, the parts were acted by figures in wax, while the ſingers were inviſible. This reſembled the Roman cuſtom, in the time of Andronicus, when, according to Livy, one of the Roman players ſung while another acted before him (*s*). Piſtocchi ſet the opera of *Narciſo*, written by Apoſt. Zeno, by command of the Margrave of Brandenburg, in 1697 (*t*); and *Le Riſa di Democrito* for the imperial court at Vienna, 1700. This opera was performed with great applauſe at Bologna 1708, and at Florence 1710, to the ſame Muſic.

Progreſs of the muſical Drama at Rome.

It does not appear that any regular theatre was opened for the performance of operas, in this ancient and renowned city, during the former part of the laſt century; nor, indeed, can I diſcover that any regular opera or ſecular muſical drama was performed there till the year 1632, when *Il Ritorno di Angelica nell' Indie, Drama Muſicale*, is recorded by Leo Allacci, in his Drammaturgia, to have been performed in that city; but without informing us where, or by whom ſet to Muſic or ſung. Several muſical dramas, however,

(*s*) See Vol. II. p. 159. Gagliano tells us too, that in his *Dafne* there were two Apollos, one to fight and another to ſing. *Prof.*

(*t*) In the preface to this drama he is called, *Muſico di ſingolar eccellenza, chi non ſolamente lo poſe egli ſteſſo in Muſica, ma rappreſentò mirabilmente la parte di Narciſo.* Op. Dramat. d'Apoſt. Zeno, Tom. VII. 295.

were

were performed there at the palaces of Ambaſſadors and other great perſonages, between 1632 and 1661, when *Clearco*, ſet by *Tenaglia*, a Roman maſter, was performed. This compoſer, who had diſtinguiſhed himſelf by his productions for the church, is celebrated by P. Della Valle among great Roman muſicians in 1640.

The firſt *public* theatre, opened for the exhibition of muſical dramas at Rome, in modern times, was *il Torre di Nona*, where *Giaſone* was performed, 1671. No other theatre ſeems to have been uſed for this purpoſe in that city till 1679, when the opera of *Dov' è Amore, è Pietà*, ſet by Bernardo Paſquini, the famous organiſt, was repreſented *Nella Sala de' Signori Capranica*. This theatre ſtill ſubſiſts.

The year 1680 is rendered memorable to muſicians by the opera of *L' Oneſta negl' Amore*; as it was the firſt dramatic compoſition of the elegant, profound, and original compoſer, Aleſſandro Scarlatti, who has many titles to a laſting fame; not only for his numerous operas and exquiſite cantatas, which are ſtill as much ſought by the curious, as, during his life, they were by the public at large, but for eſtabliſhing the fame of the Neapolitan School of counterpoint, which has ſince been ſo fertile in great muſicians, among whom his admirable ſon, Domenico Scarlatti, and his elegant ſcholar, Adolfo Haſſe, detto il Saſſone, are diſtinguiſhed by all the lovers of Muſic who are able to ſeparate original genius from froth and bombaſt, and taſte, propriety, and exquiſite ſenſibility, from noiſe and Gothic barbariſm. This early production of Scarlatti was performed in the palace of Chriſtina, Queen of Sweden, who after her abdication in 1654, had choſen Rome for the place of her reſidence, where ſhe died 1688.

In 1681, the opera of *Liſimaco*, ſet by Legrenzi, was likewiſe performed in the palace of her Swediſh majeſty. The next year four different operas were repreſented in this city; but as neither the names of the compoſers nor ſingers are preſerved, a farther account of them in this work ſeems unneceſſary. Indeed, though counterpoint was very ſucceſsfully cultivated in the Pontifical Chapel by many compoſers of great abilities, dramatic Muſic offers nothing very

very intereſting to the preſent age till about the latter end of the laſt century, when the productions of Aleſſandro Scarlatti, Giovanni Bononcini, and Franceſco Gaſparini, with the vocal performance of Siface, Piſtocchi, Nicolini, and inſtrumental of Corelli on the violin, Paſquini on the harpſichord, Gaetano on the theorbo, and Bononocini himſelf on the violoncello, who frequently diſplayed their ſeveral talents in the ſame theatre, were celebrated throughout Europe. In 1694, *Tullio Oſtilio* and *Serſe*, both compoſed by Bononcini, had theſe advantages; and in the *dramatis perſonæ* of Tullio, one of the firſt which I have ſeen, where the ſingers are mentioned, we find not only the names of Piſtocchi and Nicolini, but of ſeveral other favourite performers (*u*).

In 1696, a new theatre was opened at the Aliberti palace, with two operas compoſed by Perti of Bologna, *Penelope la Caſta* and *Furio Camilla*. The abilities of this maſter, whoſe Muſic for the church is ſtill much eſteemed in Italy, have been conſidered elſewhere (*x*.)

Progreſs of the muſical Drama or Opera, at Venice.

Though the inhabitants of this city have cultivated and encouraged the muſical drama with more diligence and zeal than any other in Italy, during the latter part of the laſt century, and the beginning of the preſent, yet they were not very early in its eſtabliſhment: as the firſt regular opera, or drama, ſet to Muſic, which was performed at Venice after the invention of recitative, was *Andromeda*, written by Benedetto Ferrari of Reggio, in the Modeneſe ſtate, and ſet to Muſic by Franceſco Manelli of Tivoli, 1637. Ferrari was himſelf a celebrated performer on the lute, an able poet, and a good muſician; who, collecting together a company of the beſt ſingers in Italy, brought this opera on the ſtage in the theatre of S. Caſſiano, at his own expence, in a very ſumptuous manner.

(*u*) The firſt opera in which the names of the ſingers are inſerted in the dramatis perſonæ, is *Liſimaco*, ſet by Legrenzi, for Venice, 1682.

(*x*) See above, p. 51, where his character is given among Bologna compoſers.

An extraordinary inſtance of ſpirit and enterprize in a private individual of moderate fortune, to vie with princes in the ſupport of an exhibition, of which, till then, it was thought they only could ſupport the ſplendor (*y*).

In 1638, *La Maga Fulminata*, by the ſame poet and muſician, was exhibited at the expence and riſk of Ferrari and of five or ſix of the performers, in a very ſumptuous and magnificent manner, though the expence did not amount to more than 2000 crowns. A ſum which, at preſent, (ſays the author of *The Glory of Poetry and Muſic*, 1730) is hardly ſufficient to ſatisfy the demands of an ordinary ſinger. But at this time the performers either ſhared in the profits, or were content with a moderate ſalary; public ſingers being then but ſeldom wanted, and that only in the capital cities of Italy; whereas at preſent, dramatic repreſentations abound even in villages (*z*).

In 1639, there were four operas performed at Venice, at the two theatres of San Caſſiano, and Santi Giovanni e Paolo. Theſe were *La Delia*, written by Giulio Strozzi, a favourite lyric poet at the time, and ſet by Manelli. *Le Nozze di Tete, e di Peleo*, ſet to Muſic by Franceſco Cavalli, a compoſer of whom we ſhall have farther occaſion to ſpeak hereafter. *L'Armida*, of which both the words and Muſic were the compoſition of Benedetto Ferrari. And *L'Adone*, ſet by the celebrated Claudio Monteverde, who more than thirty years before had ſet *Orfeo* and *Arianna*, and was one of the firſt inventors of recitative, and dramatic Muſic.

In 1640, the *Arianna* of Monteverde was revived in a third theatre, that was erected at Venice, called *Il Teatro di S. Moiſè* (*a*). *Gl' Amori di Apollo e di Dafne*, by Cavalli; and *Il Paſtor Regio*, of which Ferrari was poet, compoſer, and *Entrepreneur*.

Between the years 1641 and 1649, there were upwards of thirty different operas performed in the ſeveral theatres of Venice, of

(*y*) *Le Glorie della Poeſ. et della Muſ.* p. 19.

(*z*) Ibid, p. 37.

(*a*) Between the year 1637 and 1727, there were fifteen different theatres erected at Venice, for the exhibition of muſical dramas. Several of the firſt were, however, only temporary theatres, or rather booths, conſtructed on treſſels (*fabbricati tutti di Tavole*); though afterwards built on a larger ſcale, with ſtone.

which

which the muſical compoſers were Monteverde, Manelli, Cavalli, Sacrati, Ferrari, Fonte, Marazzoli, and Rovetta. Of *Giaſone*, written by Giac. And. Cicognini, and ſet by Cavalli, one of the four operas performed in 1649, it is ſaid that the grave recitative began firſt to be interrupted with that Anacreontic kind of ſtanza, which has ſince been called ARIA (*b*). The author of *Storia Critica de' Teatri* (*c*), aſks, "whether the muſical drama is improved or injured by this innovation?" and anſwers the queſtion himſelf with judgment and good taſte, by ſaying that it is greatly embelliſhed and improved by a judicious and ſober uſe of the diſcovery, and only injured by the abuſe of it: as when a compoſer neglects the more intereſting parts of a drama, to avail himſelf of the opportunity which frequent airs afford him, of letting the action languiſh, in order to expreſs ſome common and frivolous ſentiment with intemperate art and elegance; which is ever the caſe when the true and intereſting point of paſſion is not found. Frequent airs are of infinitely more uſe and importance in an Italian opera performed in England, than Italy; for the public in general being ignorant of the language can receive but ſmall amuſement from the *recitative* or narrative part, compared with that which the *airs* afford them; where the richneſs of the harmony, ingenious complication and deſign of the ſeveral parts, and elegance of the principal melody, all conſpire to captivate and charm without the aſſiſtance of poetry, fable, or intelligence of the words; as an air well ſung, is of all languages, and muſt ever afford a delight much ſuperior to that which the ſame air played on an inſtrument could produce. But it is ſomewhat too early for reflexions of this kind, yet; I ſhall therefore proceed to relate the progreſs which the muſical drama made in Italy, with mere recitative, for the firſt fifty years; and afterwards for fifty more with little aſſiſtance from meaſured air, or melody.

IL PADRE MARC'ANTONIO CESTI, *d'Arezzo, Minor Conventuale, e Cavalier dell' Imperatore*, ſet an opera for Venice in 1649,

(*b*) *Trattato dell' Opera in Muſica*, Naples 1772, by the Cavalier Planelli.

(*c*) *Il Dottor D. Pietro Napoli Signorelli*, p. 275.

called *Orontea*, written by the ſame poet as *Giaſone*; which was revived at Milan, with the ſame Muſic, in 1662; at Venice, 1666; at Bologna, 1669; and again at Venice, 1683; always *colla Muſica ſteſſa*, during thirty-four years!

It has been extremely difficult to find any of the Muſic of the early operas, that was not printed. Luckily, a ſcene of Ceſti's celebrated opera of *Orontea*, compoſed in 1649, and afterwards ſo frequently revived, was found in the muſic-book of Salvator Roſa, in that painter's own hand-writing. And as the dramatic Muſic of this period is ſo extremely ſcarce, I ſhall, on the next plates, inſert the ſcene entire, in order to exhibit to the muſical reader the ſtate of recitative, as well as air, at this early period; which has been ſuppoſed to be that of the firſt invention and introduction of an air at the termination of a ſcene of recitative.

Ceſti is ſaid to have been a ſcholar of Cariſſimi, which is hardly reconciliable with the date of this opera, as Cariſſimi did not begin to be known at Rome till after the year 1640. *Adami* ſays, that Ceſti was admitted as a tenor ſinger in the Pope's Chapel, 1660; and that "the moſt celebrated of all his operas, of which five were "compoſed for Venice, was *La Dori, il lumi maggiore dello ſtil "Teatrale.*" This opera firſt appeared at Venice, 1663, and was not only revived there in 1667, and 1671, but frequently performed with great applauſe in the other principal cities of Italy. Songs have, ſince theſe times, been ſo much compoſed to diſplay the peculiar talents and abilities of ſingers, that operas can never be ſucceſsfully revived but where the ſame performers, who ſung in them originally, happen to ſurvive, and to be engaged at the ſame theatre; which is not likely to happen at the diſtance of many years. Indeed, if, contrary to the chances againſt it, ſuch a concurrence of circumſtances ſhould take place, twenty or thirty years generally make ſuch havock with fine voices, fine taſte in ſinging, and fine feelings in judging, that it is by no means certain that they would then pleaſe the ſame critics as much as formerly (*d*).

About

(*d*) I never yet have known a ſinger able to ſatisfy the expectations of old critics, in old ſongs. If the hearer is free from prejudice, he is a more ſevere judge, and more difficult to pleaſe, than in his youth; but poſſeſſion of favour once taken, no ſinger,

About the year 1650, there were four theatres open at Venice for muſical dramas or operas: the principal compoſers were Gaſparo Sartorio, Cavalli, Franceſco Luzzo, and Ceſti; and in 1654, *La Guerriera Spartana*, the firſt opera of D. Pietro Andrea Ziani appeared, who, after compoſing fifteen operas for Venice, was appointed Maeſtro di Capella to the emperor, for whoſe theatre and chapel, at Vienna, he produced a great number of operas and oratorios.

After the ſpecimens of dramatic Muſic already given from the works of Jacopo Peri, Giulio Caccini, and Monteverde, the inventors of recitative, and of Ceſti, one of the firſt compoſers of opera airs, it ſeems unneceſſary to exhibit any other examples of that ſtyle

er, however ſuperior his talents, can obtain a fair hearing. He is at once ſaid, by different hearers, to ſing the air too faſt and too ſlow; to grace and change the paſſages too much, and too little. Pacchierotti, a much greater and more feeling ſinger than Monticelli, was never right, in the opinion of theſe judges, in ſinging Gluck's *Raſſerena il meſto Ciglio*. I remember perfectly well the manner in which Monticelli ſung this ſong: it was ſweet, ſimple, ſmooth, and *unimpaſſioned*. But though it was conſtantly encored, there were, as uſual, two parties of very different opinions about the manner of his repeating it when encored; which by ſome was thought ſo much too plain and invariable, that Palma, a ſinging-maſter of great taſte, but with as little voice as it was poſſibly to hear, in the ſmalleſt room, was greatly preferred in his performance of it, merely on account of his frequent changes and *riffioramenti*. It is with ſinging as with declamation, the original actor of a favourite part is always remembered to the diſadvantage of his ſucceſſor. Man differs from man ſo ſpecifically in figure, feature, feeling, conception, and geſture, that no two can reſemble each other, but by the power of mimicry, and humble imitation. Monticelli had a ſtyle of ſinging that was ſuitable to his voice and powers, and which juſtly gained him friends and admirers in ſongs originally made to diſplay his talents; but had he ventured to ſing thoſe which Farinelli, Seneſino, Careſtini, or Caffarelli had ſung here, juſt before his arrival, he would have been pronounced as much their inferior in taſte, energy, and execution, as in voice. Pacchierotti is a great and original performer; and will pleaſe real judges in whatever he ſings, let who will have ſung it before him. But to expect him, or any other ſinger, to perform an air now, exactly as Monticelli or any one elſe did forty years ago, is not allowing for the changes which the art or individuals have undergone ſince that time. Can it be expected that ſuch a performer as Pacchierotti, now Monticelli is dead, ſhould go to ſchool to his few ſurviving admirers, in order to learn how to ſing this trifling and monotonous rondo, in which the *motivo*, or ſingle paſſage upon which it is built, is repeated ſo often, that nothing can prevent the hearer of taſte and knowledge from fatigue and languor during the performance, but ſuch new and ingenious embelliſhments as, in Italy, every ſinger of abilities would be expected to produce each night it was performed. The air is of that kind which the French call a *Canevas*, or outline for the ſinger to colour at his pleaſure. When Manzoli was here, he ſung in *Ezio* almoſt during a whole ſeaſon, but three ſongs: the firſt, *Recagli quell' Acciaro*, an *Aria Parlante*, which was to ſhow action more than taſte in ſinging; *Caro mio bene Addio*, an adagio or cantabile air, which he embelliſhed every night to the utmoſt of his power; and *Mi dona mi rende*, a graziosa air, in which there were ſeveral pauſes or places deſignedly left for the ſinger to fill up, ad libitum. Manzoli's fancy and execution were by no means equal to his voice; but he took all the time and liberties with the ſong he was able, without giving offence to the lovers of ſimplicity.

till

ſtill ſome material change or improvement was brought about; and I have been able to trace none till the introduction of *airs*, wholly meaſured, and diſtinct from recitative, by Cavalli, in his opera of *Giaſone*, and Ceſti in *Orontea*, already mentioned. The Muſic of *Giaſone*, if it is any where preſerved, is ſo difficult to find, that it has eſcaped all my reſearches; however, that of the opera of *Eriſmena*, written by Aurelio Aureli, and ſet, in 1655, by the ſame compoſer as *Giaſone*, is ſtill in being, and, luckily, in the hands of a friend who is liberal in communicating the muſical curioſities contained in his valuable collection (*e*).

This opera, ſet by Cavalli, was the twenty-ninth he had produced for different theatres at Venice, and the ſixty-eighth performed in that city, ſince the year 1637. In this drama we find not only frequent *airs*, but returns to the firſt part, which have been ſince implied by the words *Da Capo*.

It is amuſing to ſee how contented, and even charmed, the public is at one period with what appears contemptible at another. For this drama, which was not only often heard with rapture at Vienna in 1655, the firſt year of its performance, and at Bologna 1668, thirteen years after, but revived again at Venice in a different theatre in 1670, is ſo deficient in poetical and muſical merit, compared with thoſe in preſent favour, that no perfection of performance could render it palatable.

Notwithſtanding our Shakſpeare and other dramatic writers have been called barbarians for introducing comic characters in their tragedies, the mixture of comic ſcenes in ſerious muſical dramas prevailed in moſt of the early operas, and even oratorios (ſee S. AGATA), and continued to diſgrace them till baniſhed by the better taſte and ſounder judgment of Apoſtolo Zeno and Metaſtaſio, who convinced the public that ſuch buffoonery was unneceſſary. Almoſt all the firſt operas that were performed in England at the beginning of this century were degraded by the admiſſion of ſuch characters as not only counteract and deſtroy all tragic pathos, but ſuch as it is

(*e*) Dr. Beyer, the civilian.

not eaſy to imagine likely to converſe familiarly with the other great perſonages of theſe dramas. Addiſon condeſcended to imitate this vicious taſte in his Roſamond; and ſo late as 1738 in the opera of Xerxes, ſet by Handel, a facetious ſervant is introduced. Even in ſuch muſical dramas as were without this mixture, in compliance with a vulgar taſte, *Intermezzi*, conſiſting of farcical ſcenes wholly unconnected with the principal piece, were performed between the acts.

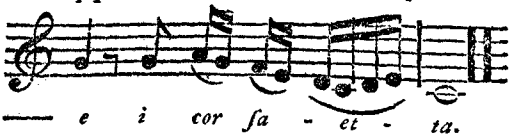
The airs of *Eriſmena* are chiefly at the beginning of ſcenes, not at the end, as in the operas of the preſent times. The greateſt part of theſe airs are in a ſlow minuet time, or rather in the ſaraband meaſure of $\frac{3}{2}$. They are pſalmodic, monotonous, and dull; nor is the recitative ſo paſſionate and expreſſive as that of Luigi, Cariſſimi, and Ceſti, of nearly the ſame period.

The meaſure, in what are called airs, in this opera, is as frequently changed as in thoſe of Lulli, who formed his taſte about this time in Italy and in France, from the operas of Italy, as a compariſon of his works with thoſe of Cavalli, Luigi, Ceſti, and Graziani, will manifeſt. Lulli was twenty-three, in 1655, when *Eriſmena* was ſet. Compoſers were now feeling their way, and trying the feelings of the public, in the dramatic expreſſion of words. In many ſucceſsful attempts at new melodies they became legiſlators, as is the caſe with all early artiſts, who are imitated and pillaged by ſubſequent admirers.

The trying to expreſs the ſenſe of ſingle words and phraſes, inſtead of the general ſentiment and ſpirit of a whole verſe or ſtanza, is a vice of very early date. And Cavalli, in the twelfth ſcene of the firſt act of Eriſmena, has preſented us with a very inelegant and uncouth diviſion on the words *rota i giri*, to furniſh the hearer with an idea of the revolution of a *wheel*.

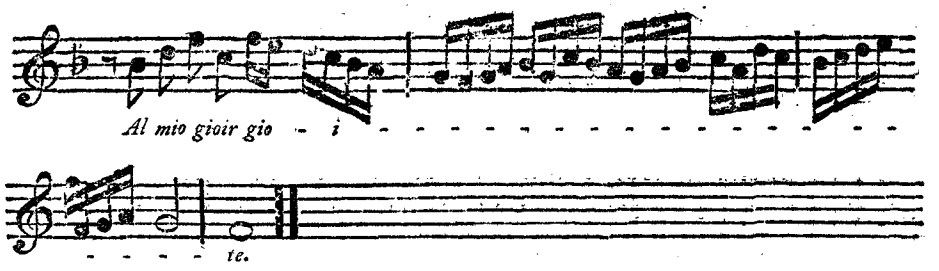
Il viver di ſperanza è un cibo amaro, is, however, well expreſſed; and in a modulation which ſtill appears new and maſterly.

In the next ſcene there is an old Scots, or rather Provinçale cloſe, which has



been revived not long ſince by the late Mr. C. Bach, and others.

We may perhaps judge a little of the taſte of the times by the written cadences, of which the following is one:



The poet who wrote the opera of *Eriſmena*, Aurelio Aureli, was author of thirty-one muſical dramas; and Cavalli ſet for different theatres in Venice, between the year 1639 and 1666, thirty-five operas, beſides what he produced for other cities of Italy (*g*). He was Maeſtro di Capella of St. Mark's Church, at Venice, and ſeveral of his operas were frequently revived long after his deceaſe.

In 1656, *Artemiſia*, written by Count Nicolo' Minati, was likewiſe ſet by Cavalli. The year following I find but one opera on record for Venice; this was *Le Fortune di Rodope, e di Damira*, of Aureli, ſet by Pietro Andrea Ziani. In 1658, beſides *Medoro*, ſet by Fran. Luzzo, and *Teſeo*, by Ziani, Cavalli ſet *Antioco*, another drama by Minati; and the year following ſtill another, *Elena*, by the ſame poet. In 1660, there were three operas at the different theatres of Venice; and the year following four more, which afford no incident worth recording; except that the theatre of S. Salvatore, which had been built of wood, was deſtroyed by fire in 1661, and rebuilt of ſtone; not, ſays the author of the *Catalogue of Muſical Dramas at Venice* (*h*), for the reception of ſtrollers and buffoons, as heretofore, but for the deſcendants of Orpheus.

In 1662, there were two operas compoſed by Ziani, and one by Caſtrovillari; but of theſe I have never been able to find the Muſic. However, in the Imperial Library at Vienna, I diſcovered an opera, compoſed the ſame year, by Bontempi, author of the *Storia Muſica*. This drama, he tells us (*i*), was written as well as ſet by

(*g*) Quadrio makes the whole number of his operas amount to more than forty.

(*h*) *Glorie della Poeſia e della Muſica*, p. 63.

(*i*) In his Hiſtory, p. 170.

himſelf,

himſelf, for the nuptials of the Margrave of Brandenburg, Chriſtian Erneſt, with the Princeſs Sophia of Saxony. As I tranſcribed ſeveral ſcenes from this early opera, on the following plates I ſhall preſent my readers with a fragment of recitative and a ſhort air, as a ſpecimen of dramatic Muſic at this period.

Between the year 1662 and 1680, there were near one hundred different operas performed at the ſeveral theatres of Venice, of which the principal compoſers were the two Ziani's, father and ſon, Caſtrovillari, Ceſti, Rovettino, Mollinari, Mattioli, Cavalli, Legrenzi, Pallavicino, Boretti, Sartorio, Groſſi, Parterio, Pagliardi, Gaudio, Zanettini, Viviani, Franceſchini, Tomaſi, Sajon, Piſtocchi, and Freſchi.

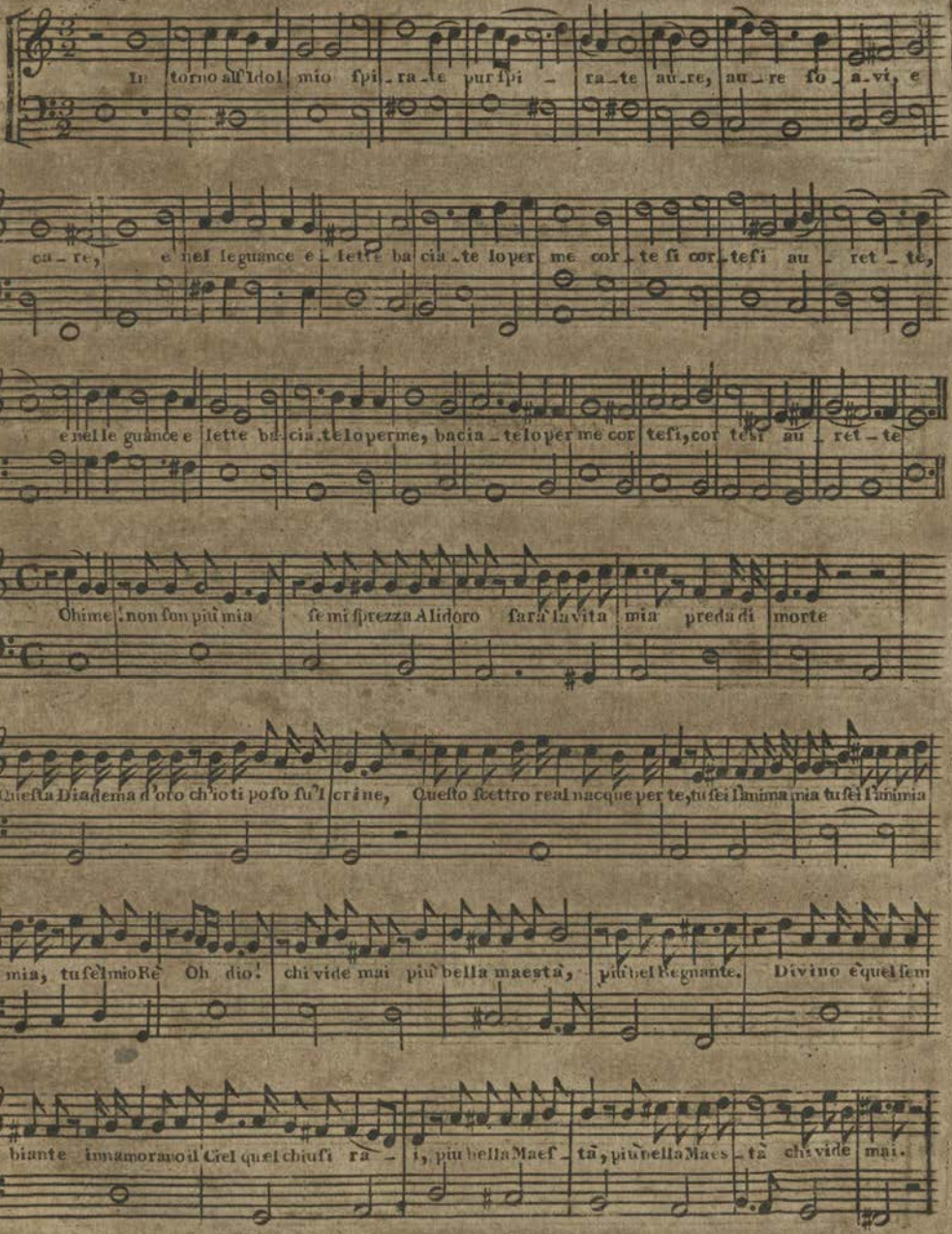
During this period it ſeldom happens, indeed, that the names of the poets, compoſers, or ſingers are recorded in printed copies of theſe dramas; though that of the machiniſt is never omitted; and much greater care ſeems to have been taken to amuſe the eye than the ear or intellect of thoſe who attended theſe ſpectacles.

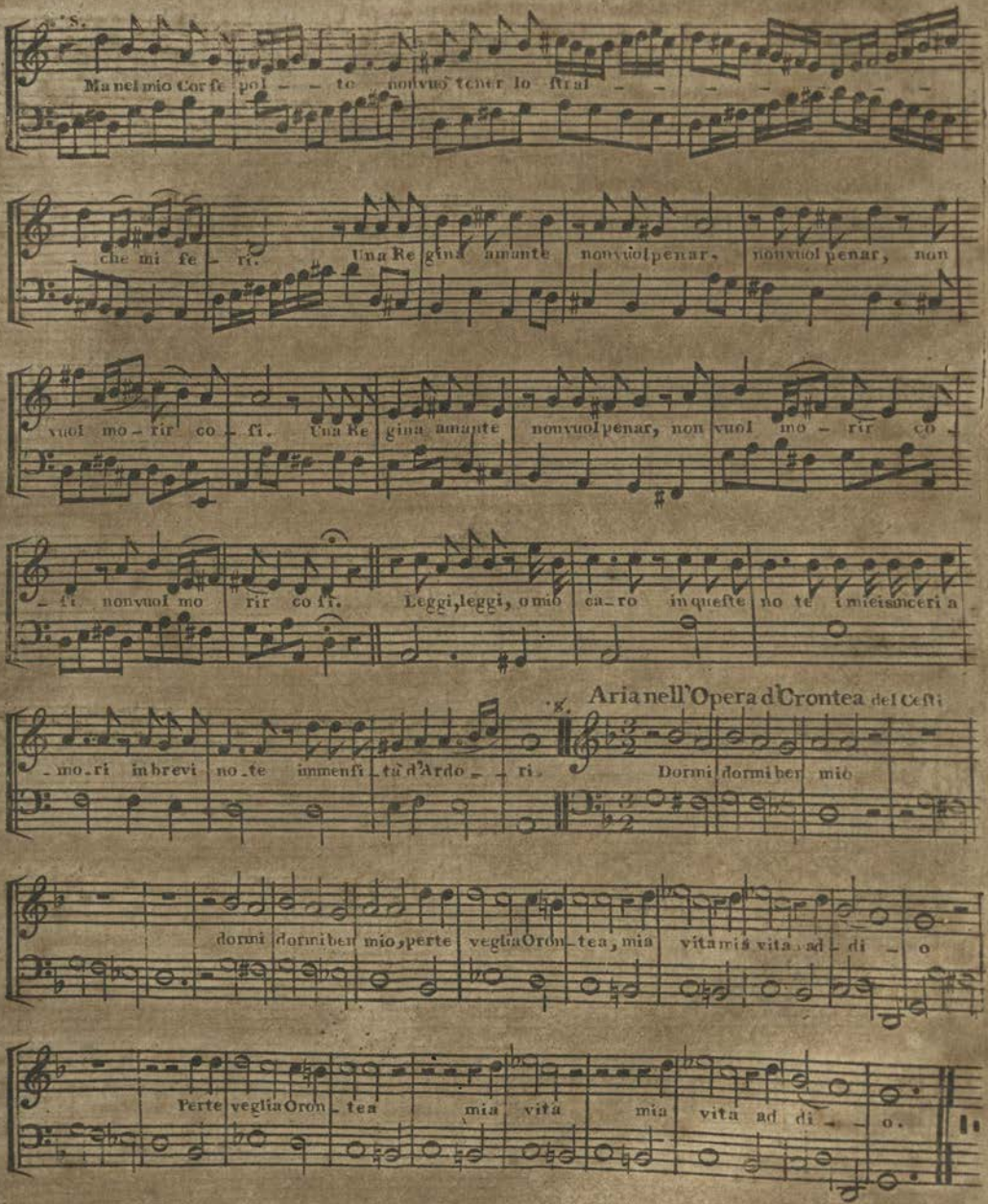
In 1675, we are told, in the Theatrical Annals of Venice, that a muſical drama called *La Diviſione del Mondo*, written by Giulio Ceſare Corradi, and ſet by Legrenzi, excited univerſal admiration, by the ſtupendous machinery and decorations with which it was exhibited (*k*). And in 1680, the opera of *Berenice*, ſet by Domenico Freſchi, was performed at Padua in a manner ſo ſplendid, that ſome of the decorations, recorded in the printed copy of the piece, ſeem worthy of notice in the hiſtory of the muſical drama; a ſpecies of exhibition, which as it originally conſiſted of poetry, Muſic, dancing, machinery, and decorations, it is the buſineſs of the hiſtorian to watch and point out the encroachments which any one of theſe conſtituent parts, at different periods, has made upon the reſt. In the beginning it was certainly the intention of opera legiſlators to favour poetry, and to make her miſtreſs of the feaſt; and it was a long while before Muſic abſolutely took the lead. Dancing ſtept into importance only during the preſent century;

(*k*) *Queſto Drama fu admirabile per la waſtiſſima Idea delle Machine, ed Apparenze che l'anno accompagnato in ſcena, eſſendo ſtato queſt' anno Direttor del Teatro il Marcheſe Guido Rangoni.*

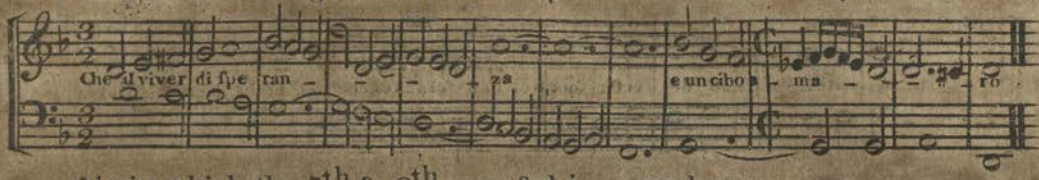
but

Del Marcantonio Cesti.

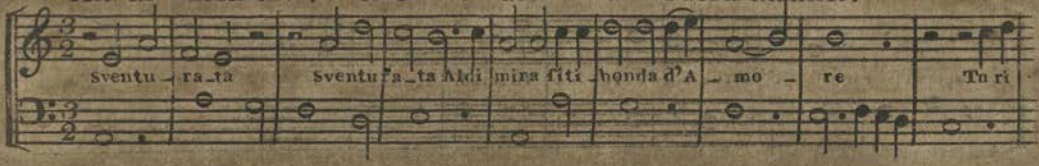


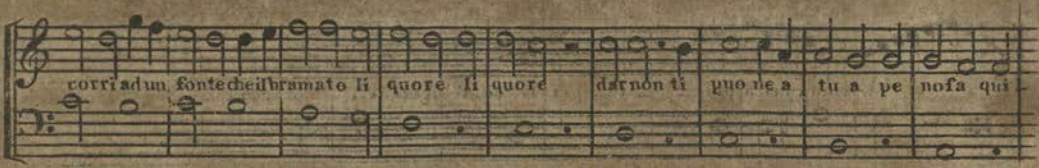

Ma nel mio Cor fe pol – – to nonvuò tener lo ftral – – – – – – – –
– che mi fe – ri. Una Regina amante nonvuolpenar. nonvuolpenar, non
vuol mo – rir co – fi. Una Regina amante nonvuolpenar, non vuol mo – rir co –
– fi. nonvuol mo rir co fi. Leggi,leggi, o mio ca – ro in queste no te i miei sinceri a
Aria nell'Opera d'Orontea del Ceſti
– mo – ri in brevi no – te immenſi – tà d'Ardo – – ri. Dormi dormi ben mio
dormi dormi ben mio, perte veglia Oron – tea, mia vita mia vita ad – di – o
Perte veglia Oron – tea mia vita mia vita ad di – – o.

Act I Scene XIII Fragments from the Opera of Eriſmena, Set by CAVALLI 1655.

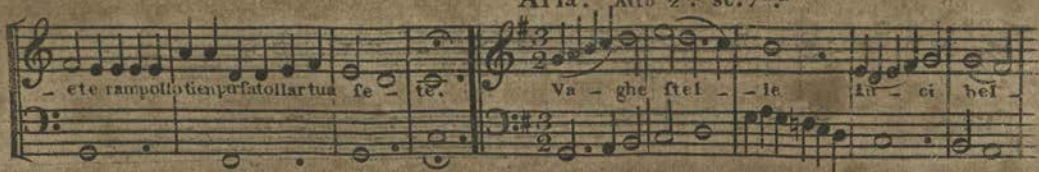


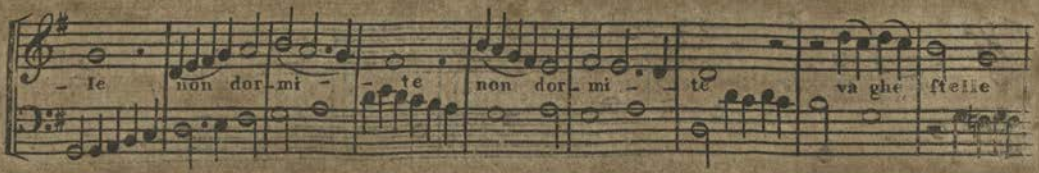
Air in which the 7th & 6th are uſed in a modern manner.



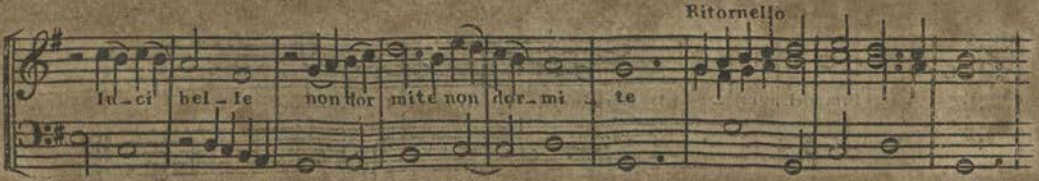


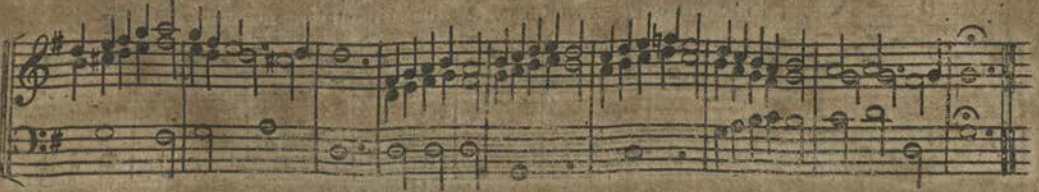
Aria. Atto 2do Sc. 7ma

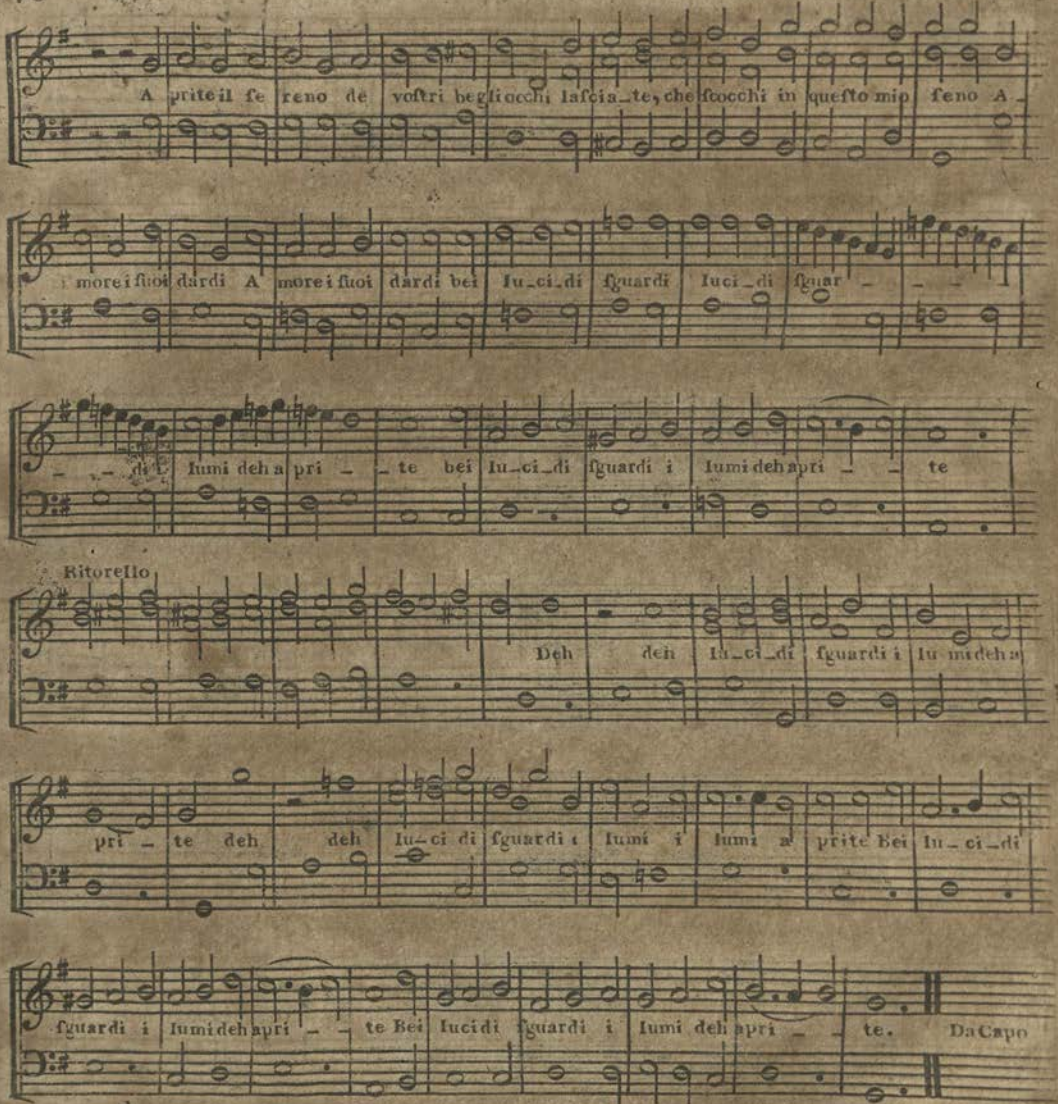




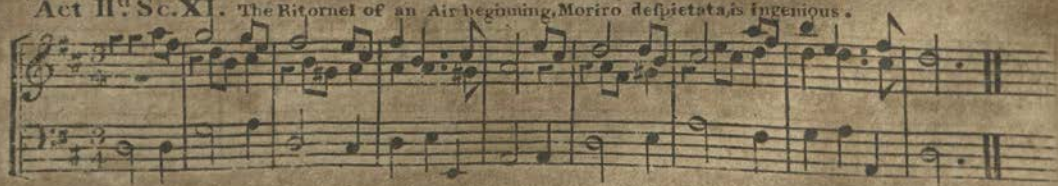
Ritornello



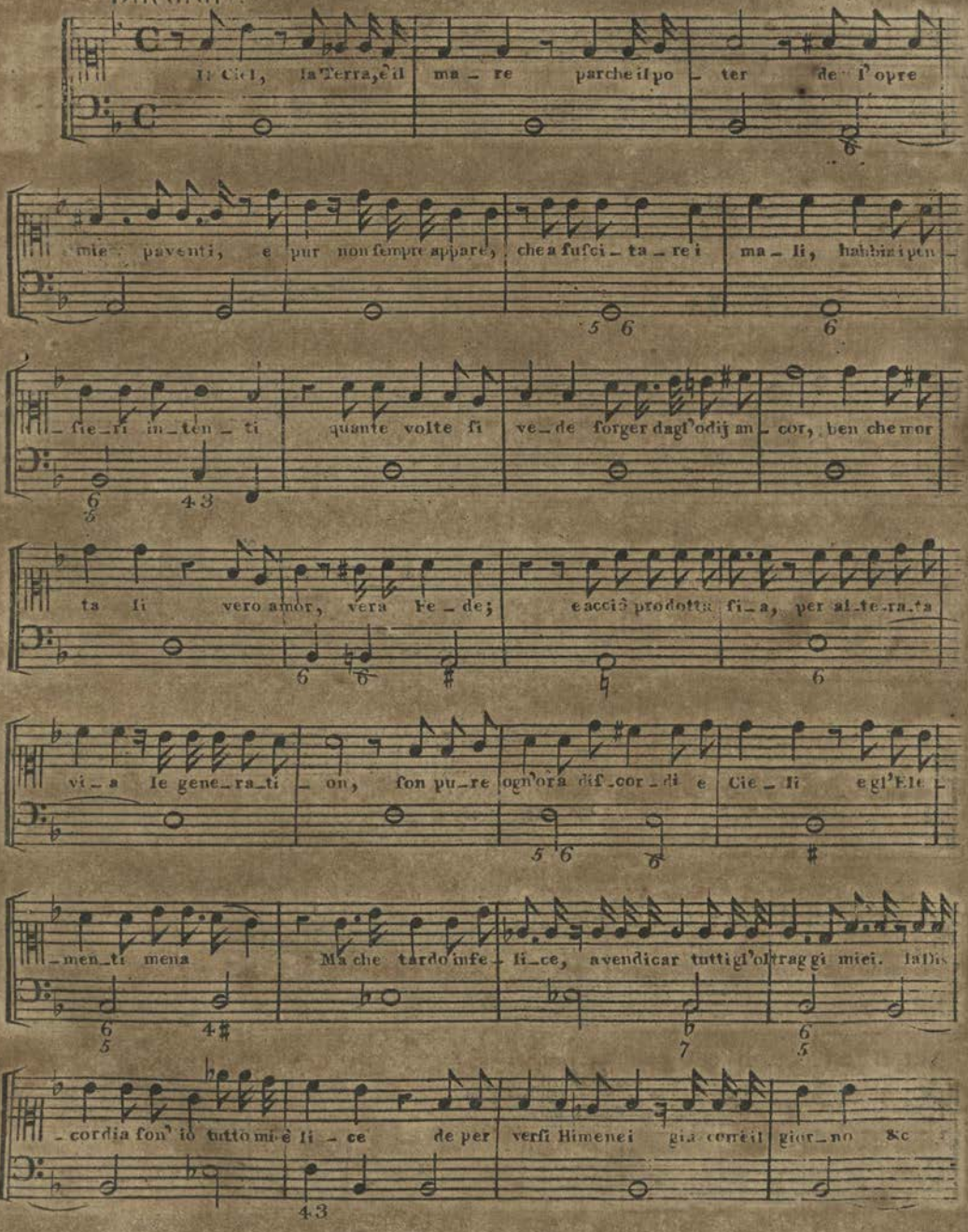




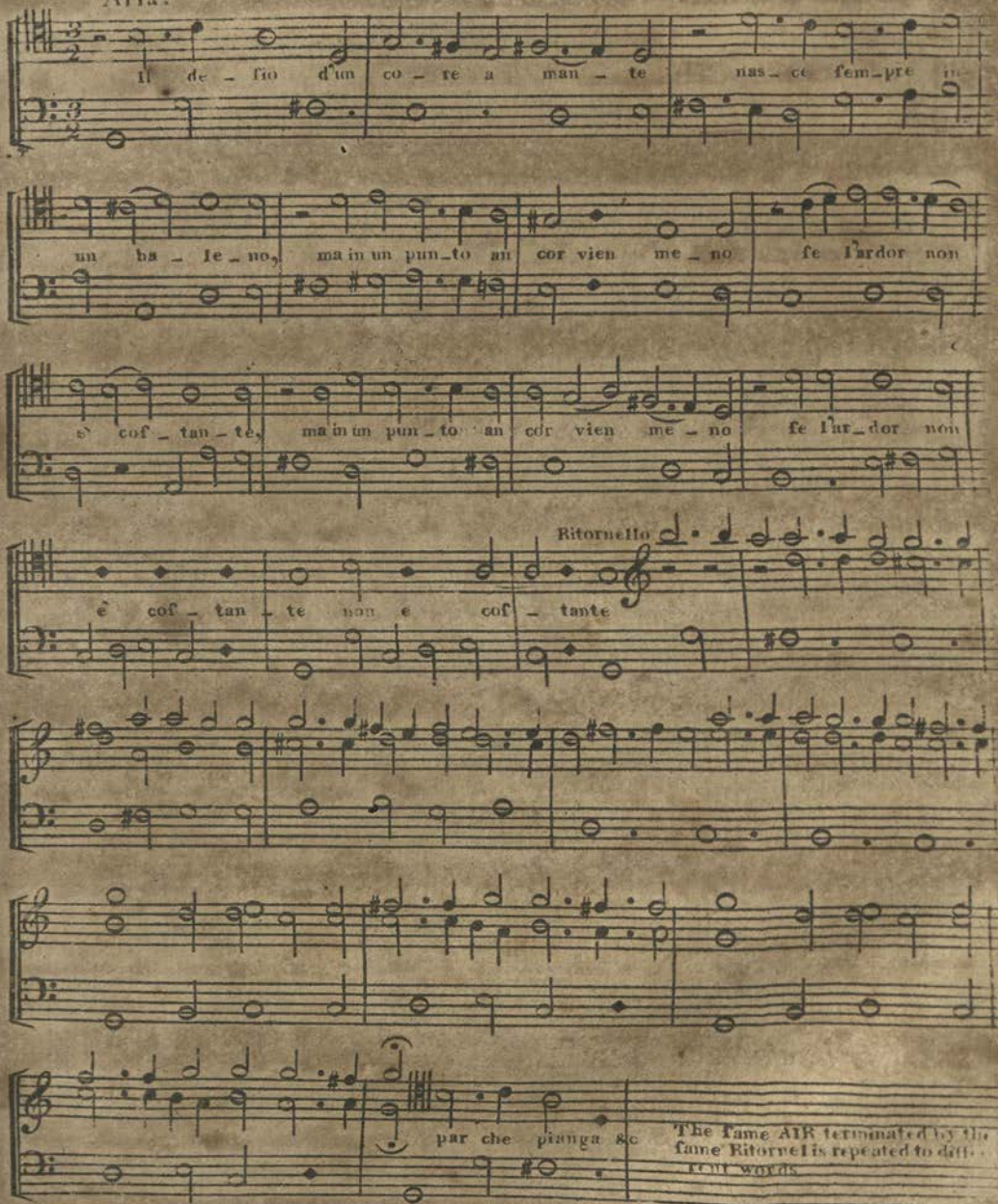
Act II^d Sc. XI. The Ritornel of an Air beginning, Moriro deſpietata, is ingenious.



Discordi


Il Ciel, la Terra, e il ma_re parche il po_ter de l'opre
mie paventi, e pur non sempre appare, che a fusci_ta_re i ma_li, habbia i pen_
_sie_ri in_ten_ti quante volte si ve_de forger dagl'odij in_cor, ben che mor
ta li vero amor, vera Fe_de; e accio prodotta fi_a, per al_te_ra_ta
vi_a le gene_ra_ti_on, son pu_re ogn'ora dif_cor_di e Cie_li e gl'Ele
_men_ti mena Ma che tardo in fe_li_ce, a vendicar tutti gl'oltraggi miei. Ia Di
_cordia son' io tutto mi è li_ce de per versi Himenei gia corre il gior_no &c

Aria.


Il de_ fio d'un co_re a man_te nas_ce fem_pre in
un ba_le_no, ma in un pun_to an cor vien me_no fe l'ardor non
s' cof_tan_te, ma in un pun_to an cor vien me_no fe l'ar_dor non
Ritornello
è cof_tan_te non è cof_tante
par che pianga &c
The same AIR terminated by the same Ritornel is repeated to diffe- rent words

but very early in the laſt, machinery and decoration were ſo important that little thought or expence was beſtowed on poetry, Muſic, or dancing, provided ſome means could be deviſed of exciting aſtoniſhment in the ſpectators, by ſplendid ſcenes and ingenious mechanical contrivances.

In the opera of *Berenice*, juſt mentioned, there were choruſes of one hundred virgins, one hundred ſoldiers, one hundred horſemen in iron armour, forty cornets of horſe, ſix trumpeters on horſeback, ſix drummers, ſix enſigns, ſix ſacbuts, ſix great flutes, ſix minſtrels playing on Turkiſh inſtruments, ſix others on octave flutes, ſix pages, three ſerjeants, ſix cymbaliſts, twelve huntſmen, twelve grooms, ſix coachmen for the triumph, ſix others for the proceſſion, two lions led by two Turks, two elephants by two others, Berenice's triumphal car drawn by four horſes, ſix other cars with priſoners and ſpoils drawn by twelve horſes, ſix coaches for the proceſſion. Among the ſcenes and repreſentations in the firſt act, was a vaſt plain, with two triumphal arches; another, with pavilions and tents; a ſquare prepared for the entrance of the triumph; and a foreſt for the chace. Act II. the royal apartments of Berenice's temple of vengeance; a ſpacious court, with a view of the priſon; and a covered way for the coaches to move in proceſſion. Act III. the royal dreſſing room, completely furniſhed; ſtables with one hundred live horſes; portico adorned with tapeſtry; a delicious palace in perſpective. And beſides all theſe attendants and decorations, at the end of the firſt act, there were repreſentations of every ſpecies of chace: as of the wild boar, the ſtag, deer, and bears; and at the end of the third act, an enormous globe deſcends from the ſky, which opening divides itſelf into other globes that are ſuſpended in the air, upon one of which is the figure of Time, on a ſecond that of Fame, on others, Honour, Nobility, Virtue, and Glory.

Had the ſalaries of ſingers been at this time equal to the preſent, the ſupport of ſuch expenſive and puerile toys would have inclined the managers to enquire not only after the beſt, but the cheapeſt vocal perſormers they could find, as ſplendid ballets oblige them to do now; and it is certain that, during the laſt century, the diſtinct and characteriſtic

characteriſtic charm of an opera was not the Muſic, but machinery. The French eſtabliſhed muſical dramas in their court and capital during the rage for Mythological repreſentations, to which they have conſtantly adhered ever ſince; and when they are obliged to allow the muſical compoſition and ſinging to be inferior to that of Italy, they comfort themſelves and humble their adverſaries by obſerving, that their opera is, at leaſt, a fine thing to ſee: *c'eſt au moins un beau ſpectacle, qu' un opera en France.*

During the infancy of the opera, ſays Rouſſeau (*l*), its inventors trying to elude the moſt natural effects ariſing from the union of poetry and Muſic by their imitations of human life, tranſported the ſcene into heaven and hell; and being unable to expreſs the language and paſſions of men, choſe rather to make divinities and demons ſing than heroes and ſhepherds. Hence magic and every thing marvellous became the moſt eſſential parts of the Lyric theatre; and content with ſuperiority in this particular, they never enquired into its propriety. To ſupport ſuch fantaſtic illuſions, it was neceſſary to exhauſt all that human invention could furniſh moſt ſeducing among a people whoſe taſte for pleaſure and the fine arts was indulged by every poſſible degree of refinement. Theatres were erected throughout Italy which equalled in magnitude the palaces of kings, and in elegance the monuments of antiquity with which that country abounded. It was there, in order to ornament theſe theatres, that the art of perſpective and decoration was invented. Artiſts of all kinds ſtrained every nerve to diſplay their talents. Machines the moſt ingenious, flights the moſt daring, with tempeſts, thunder, lightning, and all the deluſions of the magic wand, were practiſed to faſcinate the eye, while innumerable voices and inſtruments aſtoniſhed the ear.

But with ſo many means of ſurprize, the action always remained cold, and the ſituations unintereſting; as there was no plot or intrigue but what was eaſily ſolved by the aſſiſtance of ſome divinity, the ſpectator, who knew the poet's power of extricating his heroes and heroines from all kinds of difficulty and danger, repoſed ſuch entire confidence in him as to remain tranquil during the moſt pe-

(*l*) *Dict. de Muſ. Art. Opera.*

rilous

rilous ſituations. Hence, though the apparatus was great, the effect was ſmall, as the imitations were always clumſy and imperfect; for actions out of nature intereſt us but little, and the ſenſes are never much affected by illuſions in which the heart has nothing to do; ſo that, upon the whole, it is hardly poſſible to fatigue an aſſembly at a greater expence.

This ſpectacle, imperfect as it was, remained long the admiration of the public, who knew no better. They felicitated themſelves on the diſcovery of ſo admirable a ſpecies of repreſentation, in which a new principle was added to thoſe of Ariſtotle; for wonder is here added to terror and pity. They did not ſee that this apparent fertility was in reality but a ſign of indigence, like the flowers blended with the corn, which render the fields ſo gay before harveſt. It was for want of a power to move and affect, that they wiſhed to ſurpriſe; and this pretended admiration was in fact ſo childiſh, that they ought to have bluſhed at it. A falſe air of magnificence, Fairyiſm, and inchantment, impoſed on the public, and inclined them to ſpeak with enthuſiaſm and reſpect of a theatre which was a diſgrace to reaſon and good taſte.

Though the authors of the firſt operas had hardly any other idea than to dazzle the eyes and ſtun the ears, it was hardly poſſible for the muſician not to endeavour, ſometimes, to expreſs the ſentiments interſperſed through the poem. The ſongs of nymphs, the hymns of prieſts, the din of war, and infernal ſcreams, did not ſo entirely occupy theſe coarſe dramas, but that he ſometimes diſcovered thoſe intereſting moments of ſituation when the audience was diſpoſed to give way to feeling. And it was ſoon found, that independent of muſical declamation or recitative, a peculiar movement, harmony, or melody, on ſome occaſions, was neceſſary; and that Muſic, though it had hitherto only affected the ſenſe, was capable of reaching the heart. Melody, which at firſt was only ſeparated from poetry through neceſſity, availing itſelf of its independence, aimed at beauties that were purely muſical; harmony, diſcovered or perfected, furniſhed new reſources of pathos and expreſſion; and meaſure, freed from the ſlavery of ſyllables, and reſtraint of poetical rhythm, acquired a ſpecies of accent and cadence peculiar to itſelf.

Muſic thus becoming a third art of imitation, had ſoon a language, expreſſion, and images, of its own, wholly independent of poetry. Harmony even began to ſpeak in the ſymphonies, without the aſſiſtance of words, and frequently ſentiments were produced by the orcheſtra equally forcible with thoſe of the vocal performers. Thus relinquiſhing by degrees the wonders of Fairy tales, the childiſhneſs of machinery, and the fantaſtical repreſentation of things that humanity had never ſeen, pictures, more intereſting and true, were ſought in the imitations of nature.

Thus far the opera had been eſtabliſhed with a view to gratify the ſight, more than the ear; for what better theatrical uſe was it poſſible to make of a ſpecies of Muſic that could paint nothing, than to employ it at the repreſentation of things which never exiſted, and of which we had it not in our power to compare the image with the object? It is impoſſible to know whether we are affected by the painting of the wonderful, as much as we ſhould be if it were realiſed; whereas every man may judge for himſelf whether an artiſt has been able to make the paſſions ſpeak their own language, and if the objects of nature are well imitated.

In 1680, ſeven theatres for the performance of operas were open at Venice, in which nine different dramas were ſung. The compoſers, beſides Legrenzi and Pallavicini, were Marc' Antonio Ziani, Pagliardi, Variſchino, Agoſtino, Sajon, and Vitali; the laſt five *principianti* (*m*).

About this time Muſic had received great improvement in Italy, by the joint labours of Cariſſimi, Luigi, Ceſti, and Stradella, whoſe productions were in favour all over Europe. In 1683, Marzio Coriolano, the firſt opera of Giac. Ant. Perti, a celebrated contrapuntiſt of Bologna, was performed; beſides eleven others, in the different theatres of Venice. From this time to the end of the century, ſeven or eight new operas were produced at Venice every year. During which period the following compoſers began to flouriſh: in 1684 Giuſ. Felice Toſi, father of the writer of a treatiſe on *Florid Song*,

(*m*) *Damira Placata*, an opera ſet by Marc' Antonio Ziani, was repreſented this year with figures of wood, as big as the life, and of extraordinary workmanſhip: *Figure di legno di ſtraordinario artifitioſo lavore.* Catal. de Drami in Muſica.

who

who came to England during the reign of King William, tranſlated by Galliard; 1685, Domenico Gabrieli; 1686, Carlo Fran. Polarolo, author of fifty operas for the ſeveral theatres of Venice; 1687, Mich. Ang. Gaſparini di Lucca; 1690, Ant. Caldara, afterwards Maeſtro di Capellà at the imperial court of Vienna, and the firſt who ſet moſt of the operas of Metaſtaſio; 1693, Ant. Lotti, a celebrated Venetian contrapuntiſt and compoſer for the church, as well as the ſtage; 1694, Tomaſo Albinoni, a compoſer well known in England about forty or fifty years ago, by ſome light and eaſy concertos for violins, but better known at Venice by thirty-three dramas which he ſet to Muſic; 1697, Attilio Arioſti, who ſeveral years after was an opera-compoſer in England; and, in 1698, Marc' Ant. Bononcini, brother to Giov. Bononcini the celebrated but unſucceſsful rival of Handel, ſet the opera of Camilla Regina de' Volſci, for Venice.

As more dramas were written and ſet to Muſic for this city, from the year 1637 to 1730, than in any other capital of Italy, ſo the Venetians had more poets and muſicians of their own, during that period, than elſewhere; as the following liſt of theis principal authors and compoſers will ſhew.

Lyric Poets.	*No. of Op.*	*Compoſers.*	*No. of Op.*	Fl. from 1677 to 1735	
Aurelio Aureli̇j	31	Antonio Caldara (*n*)	5		
Apoſtolo Zeno	20	Ant. Lotti	15	1698	1717
Jointly with Pariati	12	—— Polarolo	10	1700	1729
Adriano Morſelli	16	—— Sartorio	13	1661	1679
Agoſtin Conte Piovone	8	D. Ant. Vivaldi	14	1714	1728
Andrea Minelli	3	Carlo Groſſi, Cav.	3	1669	1676
Antonio Marchi	8	—— Pallavicino	21	1666	1687
Antonio Marcheſe Luchini	9	—— Fran. Polarolo	50	1686	1722
Andrea Roſſini	3	Fran. Gaſparini (*o*)	25		
Apollonio Apollonj	3	Claudio Monteverde	6	1609	1642
Benedetto Paſqualigo	6	Domenico Freſchi	10	1677	1685
Criſtofero Jvanovich	4	——— Gabriele	7	1685	1688
Fran. Paſſerini, Veroneſe	9	Tomaſo Albinoni (*p*)	33	1694	1730
Fran. Salvani, Abate	37	Franceſco Cavalli	35	1639	1666
Giacinto And. Cicognini	3	——— Luzzo	4	1651	1655

(*n*) He ſet, beſides theſe operas for Venice, almoſt all Apoſtolo Zeno's operas and oratorios, and many of Metaſtaſio's for Vienna; *La Paſſione*, 1730, and *Geſù preſentato al Tempio*, 1735

(*o*) A ſcholar of Legrenzi.

(*p*) He flouriſhed to the year 1741, and ſet near fifty operas, chiefly for Venice.

Giac. Fran. Buſſani	7	D. Teofilo Orgiani	4	Fl. from 1686	to 1703
Giov. Fauſtini	14	D. Fran. Roſſi	1	1726	
Giov. Fran. Buſinello	5	D. Giov. Legrenzi	15	1664	1684
Giov. Palazzi	4	Giov. Porta	12	1716	1729
G. C. Frigimelica Roberti	11	D. Battiſta Rovettino	3	1659	1664
Giulio Strozzi	5	Gio. Domenico Partenio	3	1669	1682
Girolamo Friſari	3	Salvator Apollonj, a barber, guitar-player, and Barcarol compoſer, ſet three operas, from		1727	1739
Matteo Giannini	4				
Marc' Antonio Gaſparini	3				
Matteo Noris	40	Giov. Maria Ruggieri	11	1696	1712
Nicolò Conte Minato, Bergamaſco	14	Girol. Polani	10	1704	1717
Novello Bonis	3	Giuſ. Benevento	11	1690	1727
D. Rinaldo Cialli	6	Marc'Ant. Ziani	24	1679	1700
		Pietro And. Ziani	15	1654	1683

Theſe make but a ſmall part of the whole number of operas which, in leſs than a century, amounted to 658; the chief part by poets and compoſers who were natives of Venice and the Venetian ſtate. We ſhall have occaſion to return perhaps to this delightful and ſingular city, ſo abundant in muſicians and muſical productions, in order to ſpeak more diffuſely of the operas performed there during the preſent century; when not only the poetry and muſical compoſition were greatly ſuperior to thoſe of preceding times, but the performers, whoſe wonderful and enchanting powers well merit diſcriminate praiſe and celebration in a hiſtory of the muſical art.

Origin and Progreſs of the muſical Drama or Opera in Naples.

Though the comedies, tragedies, and myſteries, or *rappreſentationi ſacre, without* Muſic, which appear to have been performed at Naples during the laſt century, are innumerable; yet the Drammaturgia of Leo Allatius furniſhes few inſtances of *muſical* dramas that were performed in that city, till the beginning of the preſent century (*q*). And before the time of the elder Scarlatti, it ſeems as if Naples had been leſs fertile in great contrapuntiſts, and leſs diligent in the cultivation of dramatic Muſic, than any other ſtate

(*q*) Leo Allatius, though no muſician, has a double right to a niche in a hiſtory of Muſic, as he was not only author of this uſeful catalogue to the year 1667, when he died, but has written diffuſely on the divine offices of the Greek church.

in Italy; though, ſince that period, all the reſt of Europe has been furniſhed with compoſers and performers of the firſt claſs, from that city. But this ſeeming ſterility may perhaps have been occaſioned by the want of ſome ſuch information as the *Indice de Drami* of Venice, and *Serie Cronologica de Drammi* of Bologna, have furniſhed to the compiler of the general *Drammaturgia* of LIONE ALLACCI, augmented and continued to the year 1755; in which, after a regular peruſal and examination, the firſt muſical drama performed at Naples that I have been able to find, is entitled *Amor non a Legge*, compoſed by different maſters in 1646, none of whoſe names are recorded. In 1655, was performed *Il Ratto di Elena*, ſet by FRANCESCO CIRILLI, of whoſe compoſition ſeveral dramas were exhibited about this time.

About 1686, the abate FRANCESCO ROSSI, of Apulia, ſet three operas for Venice, which, at that time, were much admired; and in 1690, a drama performed at Palermo, on the nuptials of Charles II. King of Spain, entitled *Anarchia dell' Imperio*, had only the prologue ſet to Muſic, by MICH. DI VIO, the piece chiefly being declaimed. In 1692, an opera entitled *Gelidaura*, ſet by FRANCESCO LUCINDA, a Sicilian, and maſter of the Chapel Royal of Sicily, was performed at Venice; and ANTONIO NOVI, a Neapolitan, between the year 1703 and 1716, ſet ſix of his own dramas to Muſic for different parts of Italy. In 1707, ALESSANDRO SCARLATTI ſet two operas, *Mitridate* and *Il Trionfo della Liberta*, for Venice.

GIUSEPPE VIGNOLA compoſed *Deborah Profeteſſa Guerriere*, in 1698, for Naples, which was much applauded at the time. And between that period and 1709, his name frequently occurs in the annals of the muſical drama.

Several of the principal ſingers in the firſt operas of Italy have been occaſionally mentioned already; I ſhall, however, finiſh this chapter with ſome further particulars concerning the moſt eminent vocal performers, *in ſoprano*, that were employed in the early muſical dramas.

Doni and Adami ſpeak of the *Cavalier* LORETO VITTORJ, as excellent *nel preferire*, or in pronouncing the words; and of CAMPAGNOLA,

PAGNOLA, as admirable *in tutto*. The following *evirati* are likewiſe celebrated by Doni and Della Valle. Guidobaldo, Gregorio, Angeluccio, and Marc' Antonio Paſquilino, who, according to Quadrio, ſung on the ſtage, in 1634. Gagliani, in the preface to his *Daſne*, celebrates the talents of Ant. Brandi, who, with an exquiſite counter-tenor voice, ſung the part of the *Nunzio*. But the moſt eminent ſingers of the laſt century were CORTONA, BALARINI, PISTOCCHI, BALDASSARE FERRI, celebrated by Bontempi as the moſt extraordinary ſinger who had ever appeared; and *Franceſco Groſſi, detto* SIFACE, from his excellent performance of the part of *Syphax* in the opera of *Mitridate*. This ſinger, who was admitted into the Pope's chapel, 1675, was killed in a fray with his poſtillion, in returning from Ferrara to Modena.

The following were the moſt celebrated female ſingers on the opera-ſtage of the ſame period: LA CATERINA MARTINELLI, who performed the part of *Daſne* in Gagliano's opera at Mantua, 1608, and who appears to have been frequently encored: *tutti il Teatro richedeſi ancora l' eſquiſitezza del canto, &c.* She died the ſame year, at the age of eighteen, to the great regret of the Duke of Mantua, and of all Italy. And this young perſon, who would have been excommunicated in France, had a ſplendid monument erected to her memory in the church of the Carmelites, by the duke, her patron, on which it is ſaid: *Nomen mundo, Deo vivat anima.* LA VITTORIA ARCHILEI, celebrated by the poet Guarini, was the original performer of the part of *Euridice*, in Jacopo Peri's opera. She likewiſe ſung in *La Diſperazione di Fileno*, in which, *recitando*, ſhe is ſaid by the compoſer, Cavaliere, to have drawn tears from every hearer. FRANCESCA CACCINI, daughter of Giulio Caccini, one of the firſt opera compoſers, according to Della Valle, was not only an excellent ſinger, but compoſer of Muſic, and of Latin and Italian verſes. Quadrio has given an indiſcriminate liſt of near fifty female ſingers who performed on the opera ſtage during the laſt century.

CHAP.

CHAP. II.

Riſe and Progreſs of the ſacred muſical Drama, or ORATORIO.

THE firſt *rappreſentatione*, or exhibition truly dramatic, that was performed in Italy, according to Apoſtolo Zeno, was a *ſpiritual comedy*, at Padua, 1243, 1244 (*s*). Another *repreſentation of the Myſteries of the Paſſion of Chriſt, &c.* according to Muratori, was preformed at Friuli, 1298 (*t*). In 1264, was inſtituted at Rome the *Compagnia del Gonfalone*, the ſtatutes of which were printed in that city 1554, and of which the principal employment was to act or repreſent the ſufferings of our Lord, in Paſſion-week, an inſtitution which was long continued there (*u*).

According to Villani, Vaſari, Cionacci, and Creſcimbeni, *la rappreſentatione ſacra teatrale* had its beginning in Tuſcany (*x*).

Le Chant Royal was invented in France about 1380; it conſiſted of verſes to the Virgins and Saints, ſung in chorus by troops or companies of pilgrims returning from the holy ſepulchre (*y*).

(*s*) *Bibl. Ital.* p. 487.

(*t*) *Script. Rer. Ital.* Vol. XXIV. p. 1205.

(*u*) See Riccoboni's *Reflex. hiſt. & crit. ſur les differens Theatres d'Europe*; & *Trattato dell' Opera in Muſica del Cavalier Planelli*, § i. cap. 1.

(*x*) See Signorelli's *Storia crit. de' Teatri*, p. 189. Tiraboſchi, *Storia della Letterat. Ital.* Tom. V. l. iii. cap. 3. claims the origin and invention of every ſpecies of drama for the Italians. However, the ingenious and agreeable author of the *Biog. Dramatica*, or *Companion to the Playhouſe*, (Introd p. 9.) obſerves, that "thoſe who "imagine the Engliſh to have been later "in the cultivation of the drama than their "neighbours, will, perhaps, wonder to hear "of theatrical entertainments almoſt as early as the Conqueſt; and yet nothing is "more certain, if we may believe an honeſt monk, one William Stephanides, or Fitz Stephen, in his *Deſcriptio Nobiliſſimæ Civitatis Londinæ*, who writes thus: "London, inſtead of common interludes "belonging to the theatre, has plays of a "more holy ſubject: repreſentations of thoſe "miracles which the confeſſors wrought, "or of the ſufferings, wherein the glorious "conſtancy of the martyrs appeared. This "author was a monk of Canterbury, who "wrote in the reign of Henry II. and died "in that of Richard I. 1191; and as he "does not mention theſe repreſentations as "novelties to the people, for he is deſcribing all the common diverſions in uſe at "that time, we can hardly fix them lower "than the Conqueſt; and this, we believe, "is an earlier date than any other nation "of Europe can produce, for their theatrical repreſentations."

(*y*) Meneſtrier, *des Repreſentations en Muſ.*

There were myſteries repreſented in Germany 1322. And in the ſame century, 1378, the eccleſiaſtics and ſcholars of St. Paul's ſchool exhibited ſimilar interludes in England.

But though every nation in Europe ſeems, in the firſt attempts at dramatic exhibitions, to have had recourſe to religious ſubjects, and an ORATORIO, or ſacred drama, is but a myſtery or morality in Muſic, yet thoſe that were written before the ſeventeenth century ſeem never to have been entirely ſung; but chiefly declaimed, with incidental airs and choruſes (*z*).

Gio. Battiſta Doni (*a*), ſpeaking of oratorios, ſays that by a *ſpiritual repreſentation* he does not mean that groſs, vulgar, and legendary kind of drama uſed by the nuns and monks in convents, which deſerve not the name of poetry; but ſuch elegant and well-conſtructed poetical fables as that of *St. Alexis*, by the ingenious Giulio Roſpigliöſi, many times repreſented, and always received with great applauſe (*b*).

This deſcription ſeems to comprehend the poetical virtues and vices of all ancient and modern religious dramas. The Abbé Arnaud, in his *Eſſai ſur le Theatre Anglois* (*c*), ſays that the fathers of the church in the firſt ages of Chriſtianity, indulging the paſſion of the people for public ſpectacles, oppoſed religious dramas, built on the ſacred writings, to the profane, which had been long uſed by the Pagans.

(*z*) The late Rev. and learned Mr. Crofts and the Honourable Topham Beauclerc, in their curious libraries had collected a great number of theſe religious poems or myſteries, in Italian, of which I procured many of the moſt ancient, at the ſale of their books, in order to trace the origin of the ſacred muſical drama. Some of them, by the groſs manner in which the ſubjects are treated, the coarſeneſs of the dialogue, and ridiculous ſituation into which the moſt ſacred perſons and things are thrown, ſeem, though printed ſoon after the invention of the preſs, to be much more ancient than that diſcovery.

(*a*) *Trattato della Muſica Scenica*, c. vi. p. 15. *Op. omn.* Tom. II. *S. Giovanni e Paolo*, one of the Collect. was written by Lorenzo il Magnifico: *Santa Domitilla*, and *Santa Guglielma*, by Antonia, wife of the poet Pulci, in the fifteenth century.

(*b*) This oratorio, which is omitted in the *Drammaturgia*, though printed in ſcore, in folio, 1634, was ſet to Muſic by Stefano Landi, of the Papal Chapel, and performed at the Barbarini Palace in Rome, on a ſtage, and in action, with dances, machinery, and every kind of dramatic decoration, of which a ſplendid account is given in a preface and letter prefixed to the work.

(*c*) *Varietés Litt.* Tom. I. p. 29.

At

At the revival of theatrical amuſements, when the reformers began to diſſeminate their doctrines throughout Europe, religious plays were made the vehicles of opinion, both by the Catholics and Proteſtants; and there are Latin dramas of this kind, as well as others in modern languages extant, which might with propriety be called oratorios. At the beginning of the Reformation in England, it was ſo common for the defenders of the old and new doctrines to avail themſelves of plays compoſed on ſubjects of ſcripture, in which they mutually cenſured and anathematiſed each other, that an act of parliament paſſed in the twenty-fourth year of Henry VIII. to prohibit the acting or ſinging any thing in theſe interludes contrary to the eſtabliſhed religion. It appears, however, in Collyer's Hiſtory of the Reformation, that after this period, the myſteries of the Roman Catholic religion were ridiculed by the Proteſtants, on a ſtage, in Churches (*d*).

The *Converſion of St. Paul*, performed at Rome, 1440, as deſcribed by Sulpicius, has been, erroneouſly, called the *firſt opera*, or muſical drama (*e*). *Abram et Iſaac ſuo Figliuolo*, a ſacred drama (*azione ſacra*) "ſhewing how Abraham was commanded by God to ſacrifice his "ſon Iſaac on the mountain," was performed in the church of St. Mary Magdalen in Florence, 1449. Another on the ſame ſubject called *Abraham and Sarah*, "containing the good life of their ſon "Iſaac, and the bad conduct of Iſhmael, the ſon of his hand-maid, "and how they were turned out of the houſe," was printed in 1556. *Abel e Caino* and *Sampſon*, 1554; *The Prodigal Son*, 1565; and *La Commedia Spirituale dell' Anima*, "The Spiritual Comedy of the "Soul," printed at Siena, but without date; in which there are

(*d*) It is related by Cardan, in his eloge of our young King, Edward VI. that he had written a moſt elegant comedy, called *The Whore of Babylon*. The number of comedies, and tragi-comedies, written about this time, is incredible; they are, however, ſaid to have been even more extravagant and groſs, than numerous. One is entitled, *Jeſus the true Meſſiah*, a comedy; another, *The new German Aſs of Balaam*; the *Calviniſtical Poſtilion*; the *Chriſtian Cavalier of Eiſlebn*, a dilectable, ſpiritual comedy, including the hiſtory of Luther and his two greateſt enemies, the pope and Calvin. *A pleaſant comedy of the true old Catholic and Apoſtolic church, &c.*

Storia Crit. de' Teatri, p. 248.

(*e*) *Hiſt. de la Muſ.* Tom. I. p. 241. and Meneſtrier, *ſur les Repreſ. en Muſ.*

near thirty perſonifications, beſides St. Paul, St. John Chryſoſtom, two little boys who repeat a kind of prelude, and the announcing angel who always ſpeaks the prologue in theſe old myſteries. He is called *l' angelo che nunzia*, and his figure is almoſt always given in a wooden cut on the title-page of printed copies. Here, among the interlocutors, we have God the Father, Michael the archangel, a Chorus of Angels, the human Soul with her guardian Angel, Memory, Intellect, Free-will, Faith, Hope, Charity, Reaſon, Prudence, Temperance, Fortitude, Juſtice, Mercy, Poverty, Patience, and Humility; with Hatred, Infidelity, Deſpair, Senſuality, a Chorus of Dæmons, and the Devil.

None of theſe myſteries are totally without Muſic, as there are choruſes and *laudi*, or hymns, that are ſung in them all, and ſometimes there was playing on inſtruments between the acts. In a play written by Damiano and printed at Siena, 1519, according to Creſcimbeni *(f)*, at the beginning of every act there was an octave ſtanza, which was ſung to the ſound of the lyra viol, by a perſonage called Orpheus, who was ſolely retained for that purpoſe; at other times a madrigal was ſung between the acts, after the manner of a chorus.

It was, however, by ſmall degrees that entire *muſical myſteries* had admiſſion into the church, or were improved into ORATORIOS. All the Italian writers on the ſubject agree, that theſe ſacred muſical dramas had their beginning in the time of San Filippo Neri, who was born 1515, and founded the congregation of the *Prieſts* of the *Oratory* at Rome, in 1540 *(g)*. During the ſervice, and after ſer-

(f) Tom. I. p. 107.

(g) This ſaint, who died 1595, is numbered among Italian *improviſatori*, by Quadrio, Tom. I. p. 163. He was originally intended for a merchant, but was drawn from commercial purſuits by *Vocation. Oratorio*, Ital. *Oratorium*, Lat. implies a ſmall chapel, or particular part of a houſe or church, where there is an altar. The ſpace between the arches of Romiſh churches, are called *Oratorii*, Ital *Oratoires*, Fr. Anglicè chapels. The *Congregation of the Oratory*, eſtabliſhed at Rome, and in ſome other cities of Italy by S. Phil. Neri, about 1558, originated from the conferences which this pious eccleſiaſtic held in his own chamber at Rome. The great number of perſons who attended theſe meetings obliged St. Phil. to requeſt the adminiſtrators of the church of *San Girolamo della Carità* to grant permiſſion to hold theſe aſſemblies there, which was granted. In 1574, they were transferred to the church of the Florentines; and in 1583 to *Santa Maria della Vallicella*. By degrees this eſtabliſhment ſpread itſelf all over Italy, where it has ſtill many houſes. The members are bound by no vow.

Dict. des Cultes Relig.

It appears that theſe fathers, in whatever city of Italy they had an eſtabliſhment, entertained their congregations with good Muſic.

mon,

mon, it was uſual for this ſaint, among other pious exerciſes in order to draw youth to church and keep them from ſecular amuſements, to have hymns, pſalms, and other ſpiritual *laudi*, or ſongs, ſung either in chorus or by a ſingle favourite voice, divided into two parts, the one performed before the ſermon, and the other after it.

But though this devout practice was begun in ſo ſimple a manner, with only ſpiritual cantatas, or ſongs, on moral ſubjects; in order to render the ſervice ſtill more attractive, ſome ſacred ſtory or event from ſcripture was written in verſe, and ſet by the beſt poets or muſicians of the times. Theſe being compoſed in dialogue, and rendered intereſting to the congregation, ſuch curioſity was excited by the performance of the firſt part, that there was no danger during the ſermon that any of the hearers would retire, before they had heard the ſecond.

The ſubjects of theſe pieces were ſometimes the good Samaritan; ſometimes Job and his friends; the prodigal ſon; Tobit with the angel, his father and his wife, &c. all theſe, by the excellence of the compoſition, the band of inſtruments, and the performance, brought this *oratory* into ſuch repute, that the congregations became daily more and more numerous (*h*). And hence this ſpecies of ſacred muſical drama, wherever performed, in proceſs of time, obtained the general appellation of ORATORIO (*i*).

(*h*) In the church of *San Girolamo della Carita* at Rome, oratorios are ſtill conſtantly performed on Sundays and feſtivals from All Saints Day till Palm Sunday; as well as in the church of *La Vallicella*, or *la Chieſa Nuova*, where they are likewiſe performed from the firſt of November till Eaſter; *Oratorj in Muſica, e ſermoni*, every evening on all feſtivals. See *Roma moderna* by Venuti, 1766, p. 207. Theſe are the two churches in which ſuch ſpiritual ſpectacles had their beginning; but the practice has ſince been ſo much extended to the other churches of Rome, that there is not a day in the year on which one or more of theſe performances may not be heard. And as liſts of *Oratorios* and other *Funzioni* to be performed in the ſeveral churches in the courſe of the year are publiſhed, like our liſts of Lent preachers, great emulation is excited in the directors and performers, as well as curioſity in the public.

(*i*) The firſt collection of the words of hymns and pſalms, ſung in the chapel of San Filippo Neri, was publiſhed at Rome 1585, under the title of *Laudi ſpirituali ſtampate ad iſtanza de' R R. P. P. della Congregatione dell'* ORATORIO. The ſecond in 1603: *Laudi Spirituali di diverſi, ſolite cantarſi dopo Sermoni da' PP. della Cong. dell' Oratorio*; among theſe were Dialogues, in a dramatic form. Creſcimbeni, *Introd. all' Iſtor. della Volg. Poeſia.* Vol. I. lib. iv. p. 256.

To what kind of melody the ſolo parts of theſe early dramas were ſung, previous to the invention of recitative, I know not; but the reſt was doubtleſs in chorus like the ancient motet, or full anthem. Though I am in poſſeſſion of the words of ſeveral ſacred dramas which ſeem to have been *entirely* ſung: ſuch as *L'Annunziazione della beata Virgine*, 1556, and *Il Figliuolo Prodigo*, 1565, both printed at Florence, and ſeverally called *Dramma Muſicale*, yet none of the Muſic of any ſacred drama has been preſerved in the archives of the churches where they were firſt performed, which have been carefully ſearched, previous to the *Rappreſentatione di Anima, et di Corpo dal Sig. Emilia del Cavaliere, per* RECITAR CANTANDO, which was performed and printed at Rome, in the year 1600; and which is generally thought to have been not only the firſt ſacred *drama* that was *entirely* ſung, but the firſt in which there was an attempt at *recitative*.

Having been ſo fortunate as to find a printed copy of this oratorio in one of the churches at Rome, and to obtain leave to have it tranſcribed, I ſhall be ſomewhat minute in my account of it, as it is become ſo ſcarce, that many Italian writers, as well as others, truſting to tradition or conjecture, have ſpoken of it without ſeeming to have ſeen either the poetry or the Muſic.

The patriotic zeal of every inhabitant of a great city or ſtate for the honour of the place of his birth or reſidence, has operated powerfully on Giovanbattiſta Doni, who, in giving a hiſtory of the Italian muſical drama, aſſigns all the merit of the invention of recitative, or narrative melody, to Jacopo Peri and Giulio Caccino, inhabitants of Florence, his own native place; and ſays (*k*), that "the Muſic of the oratorio of *l'Anima et di Corpo* was very diffe-"rent from that which was afterwards uſed on the ſtage, which "was *recitative*: Emilio's conſiſting of ariets, with many contri-"vances and repetitions of echoes and ſuch things as have nothing "to do with the drama," which is ſo far from true, that I find in it almoſt every form and phraſe of muſical recitation which occurs in

(*k*) Tom. II. Append. p. 13.

J. Peri

J. Peri, G. Caccini, and Claudio Monterverdi, the three other claimaints for the invention.

Indeed, it is confeſſed by Peri himſelf, in the preface to his Euridice, that Emilio del Cavaliere " introduced the ſame kind of " Muſic on the ſtage before any one elſe that he had ever heard " of (*l*) :" and inſtances his paſtorals called *il Satira*, and *la Deſperatione di Fileno*, performed at Florence in 1590, and *il Gioco della Cieca*, in 1595. But without mounting to theſe early attempts, Cavaliere ſeems better entitled to the invention of narrative Muſic than the Florentine compoſers by the very date of the two dramas, which form an æra in the hiſtory of the opera or oratorio: *l'Anima e Corpo*, the firſt ſacred drama or *oratorio*, in which recitative was uſed, having been performed in the oratory of the church of Santa Maria della Vallicella at Rome, in February 1600; and *Euridice*, the firſt ſecular drama, or *opera*, at Florence, in December of the ſame year.

And this ſeems to ſettle the long diſputed point of priority in the invention of *recitative*, which, ſince the year 1600, has been regarded as eſſential and characteriſtic in the muſical drama, ſacred and ſecular; as an oratorio, in which the dialogue was ſpoken, and the ſongs and choruſes merely incidental, would only be a *myſtery*, *morality*, or *ſacred tragedy*; and an opera, declaimed, with occaſional ſongs, a *maſque*, or play with ſinging in it.

That this firſt oratorio, ſet by Emilio del Cavaliere, *Romano*, was repreſented in action, on a ſtage (*in Palco*) in the church of La Vallicella, with ſcenes, decorations, and acting chorus, *à l'antique*, and analogous dances, appears from the editor's dedication to Cardinal Aldobrandini, and the compoſer's inſtructions for the performance, from which I ſhall preſent the reader with extracts.

Emilio del Cavaliere, as well as the reſt of the early compoſers of dramatic Muſic, imagined that he had recovered, in his recitative, that ſtyle of Muſic which the ancient Greeks and Romans

(*l*) *Dal* Signor Cavaliere, *primo che dargn' altro che io ſappia, con maraviglioſa inventione ci fuſſe fatta udire la noſtra Muſica ſu le ſcene.*

uſed

uſed in their theatres. And a ſinger of ſuch Muſic is required by Cavaliere, to have a fine voice, perfectly in tune, and free from all defects in the delivery of it; with a pathetic expreſſion, the power of ſwelling and diminiſhing the tones, and an equal reſpect for the compoſer and poet, in ſinging plain, and being particularly attentive to the articulation and expreſſion of the words.

It is recommended to place the inſtruments of accompaniment behind the ſcenes, which in this firſt oratorio were the following:

Una lira doppia	A double lyre, perhaps a viol da gamba
Un clavicembalo	A harpſichord
Un chitarone	A large or double guitar
Dui flauti, o vero due tibie all' antica	Two common flutes

No *violin* is mentioned here; but what excites the moſt ſurprize, at preſent, in theſe inſtructions for the performance of an oratorio on the ſtage in a church, are the directions for the *dances*. However, there are examples of religious dances in the ſacred writings, as well as in the hiſtory of almoſt every ancient people, in which their religious ceremonies are mentioned. Moſt of theſe dances are performed to the Muſic of choruſes, which are ſinging in the manner of thoſe in the old French operas.

On many occaſions it is recommended for the actors to have inſtruments in their hands, as the playing, or appearing to play on them, would help illuſion more than a viſible orcheſtra.

Beſides theſe general rules for ſuch as might wiſh to write or bring on the ſtage other poems of the ſame kind, Cavaliere gives the following inſtructions for the repreſentation of this particular muſical drama.

1. The words ſhould be printed, with the verſes correctly arranged, the ſcenes numbered, and characters of the interlocutors ſpecified.

2. Inſtead of the *overture*, or ſymphony, to modern muſical dramas, a madrigal is recommended as a full piece, with all the voice-parts doubled, and a great number of inſtruments.

3. When the curtain riſes, two youths, who recite the prologue, appear on the ſtage, and when they have done, *Time*, one of the characters in this *morality*, comes on, and has the note with which he is to begin given him by the inſtrumental performers behind the ſcenes.

4. The *chorus* is to have a place allotted them on the ſtage, part ſitting and part ſtanding, in ſight of the principal characters. And when they ſing, they are to riſe and be in motion, with proper geſtures.

5. *Pleaſure*, another imaginary character, with two companions, are to have inſtruments in their hands, on which they are to play while they ſing, and perform the ritornels.

6. *Il Corpo*, the Body, when theſe words are uttered: *Si che hormai alma mia*, &c. may throw away ſome of his ornaments: as his gold collar, feathers from his hat, &c.

7. The *World*, and *Human Life* in particular, are to be very gayly and richly dreſſed; and when they are diveſted of their trappings, to appear very poor and wretched; and at length dead carcaſſes.

8. The ſymphonies and ritornels may be played by a great number of inſtruments; "and if *a violin* ſhould play the principal part "it would have a very good effect (*m*)."

9. The performance may be finiſhed with or without a dance. If without, the laſt chorus is to be doubled in all its parts, vocal and inſtrumental; but, if a dance is preferred, a verſe beginning thus: *Chioſtri altiſſimi, e ſtellati*, is to be ſung, accompanied ſedately and reverentially by the dance. Theſe ſhall ſucceed other grave ſteps and figures of the ſolemn kind. During the ritornels the four principal dancers are to perform a ballet, *ſaltato con capriole*, "en- "livened with capers or *entrechats*," without ſinging. And thus, after each ſtanza, always varying the ſteps of the dance; and the four principal dancers may ſometimes uſe the *galiard*, ſometimes the *canary*, and ſometimes the *courant* ſtep, which will do very well in the ritornels.

(*m*) *Un violino ſonando il ſoprano per l'apunto, farà buoniſſimo effetto.*

10. The

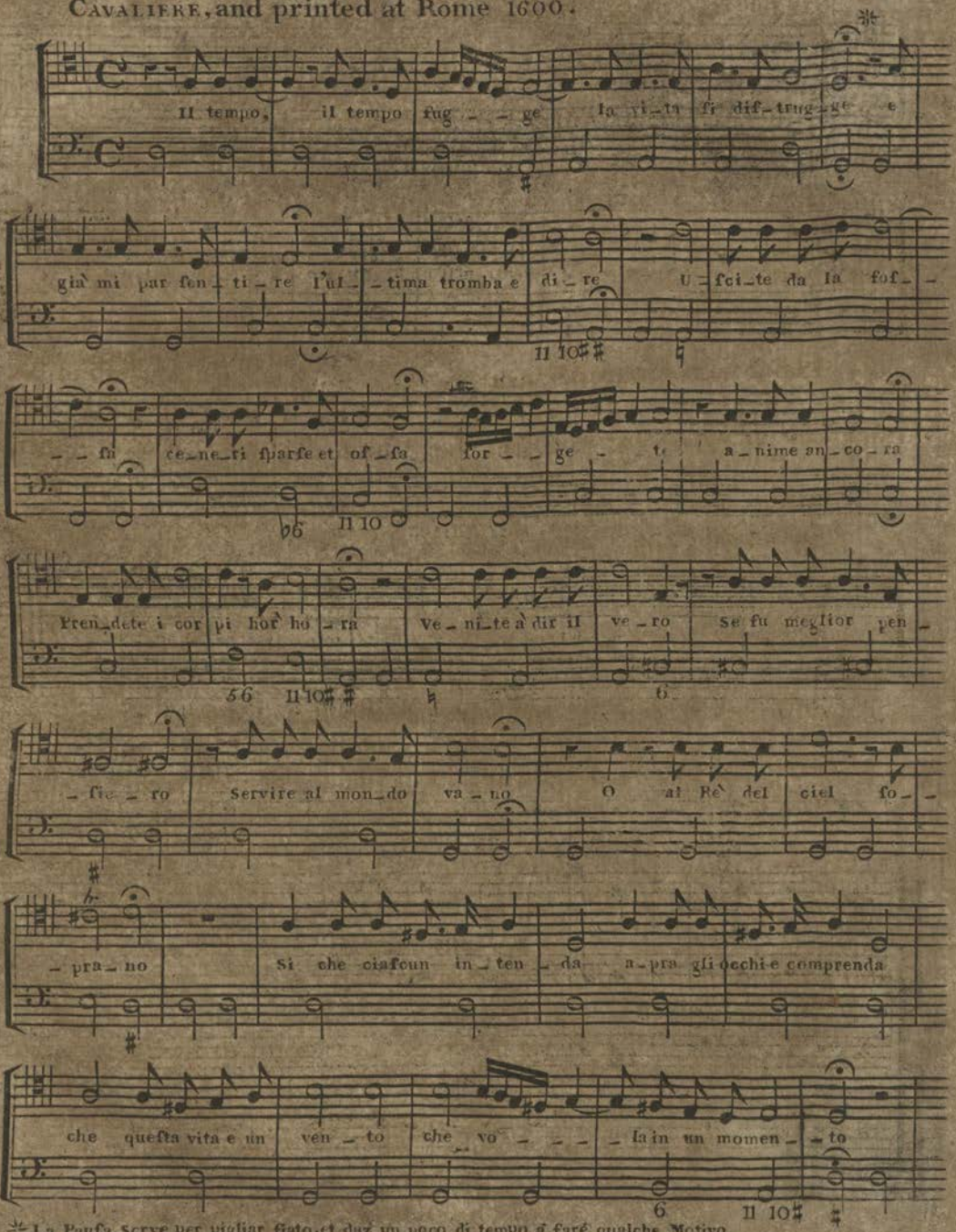
10. The ſtanzas of the ballet, are to be ſung and played by all the performers within and without.

Theſe inſtructions will give the reader an idea of the manner in which the oratorio was performed in its infant ſtate, as the following ſpecimen will of the kind of narrative melody to which the words were ſet for a ſingle voice.

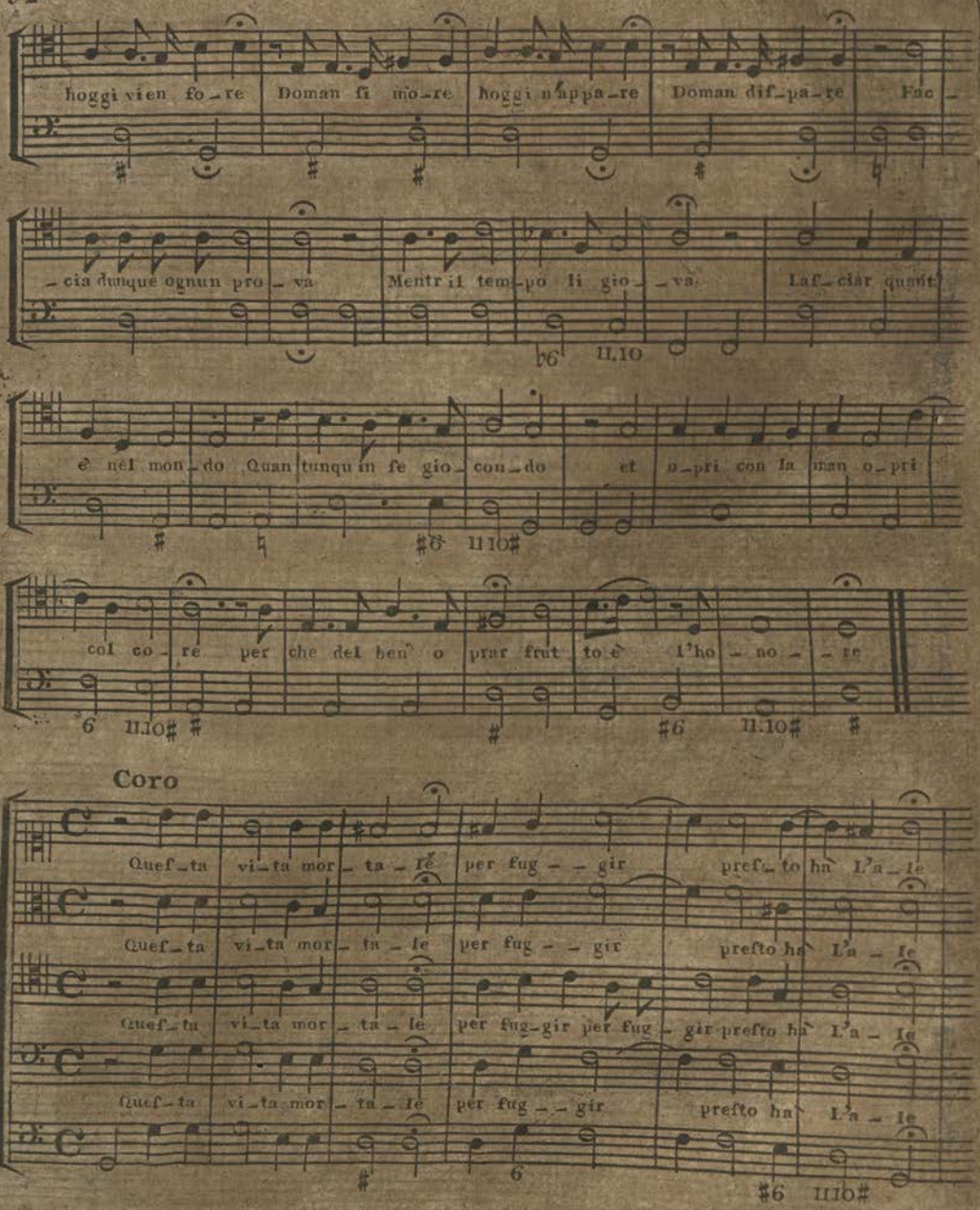
The word *air* never occurs in this oratorio; but though there are fewer recitatives and more choruſes in it, than in the firſt operas, the choruſes are all in plain counterpoint, without a ſingle attempt at fugue or imitation; ſo that the words are more intelligible and free from confuſion than in an air for a ſingle voice that is loaded with accompaniments.

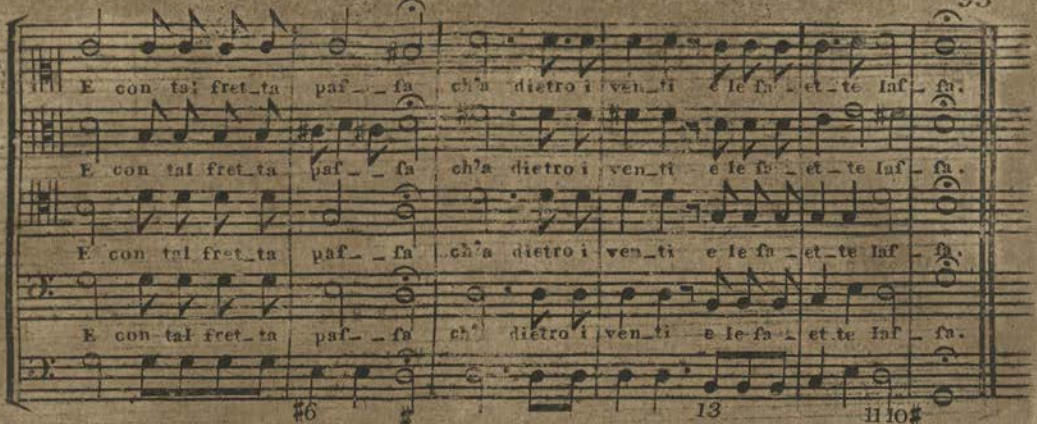
From the time when this ſpiritual drama was performed, 1600, till examples of compoſition can be produced, I ſhall merely give a liſt of ſuch muſical *rappreſentationi*, or plays, on ſacred ſubjects for Muſic, as have been recorded, and of which the words only of ſome have come to my knowledge.

Il gran natale di Criſto Salvator noſtro, at Florence, 1625. This ſacred drama was written by the elder Cicognini, (*Il Dot. Jacopo*) author of ſeveral other ſacred *rappreſentationi*: as *Il Trionfo di David*; *Il Martirio di S. Agata*; *La Celeſte Guida*, &c. But of theſe only the choruſes, and ſome incidental ſongs, were ſet to Muſic, by Gugl. Conti, Giovambatiſta da Gagliano, Filippo Vitali, and Franceſca Caccini, daughter of the celebrated Giulio Caccini detto Romano, one of the inventors of recitative, and firſt opera compoſers. Being in poſſeſſion of all Cicognini's dramas, I was tempted to read his oratorio entitled *Il gran Natale di Chriſto*, and found the poetry admirable; the ideas are grand and elevated, the characters ſtrongly marked, and the perſonifications ingenious. *Lucifer*, who riſing from the infernal regions, ſpeaks the prologue, reſembles, in his daring language and impious ſentiments, Milton's Satan. *Human Nature* perſonified, opens the firſt act with a ſpeech much reſembling that of Adam at the end of the tenth book of Paradiſe Loſt. *Sin* and *Death* are likewiſe perſonified, and ſpeak Miltonic ſentiments:

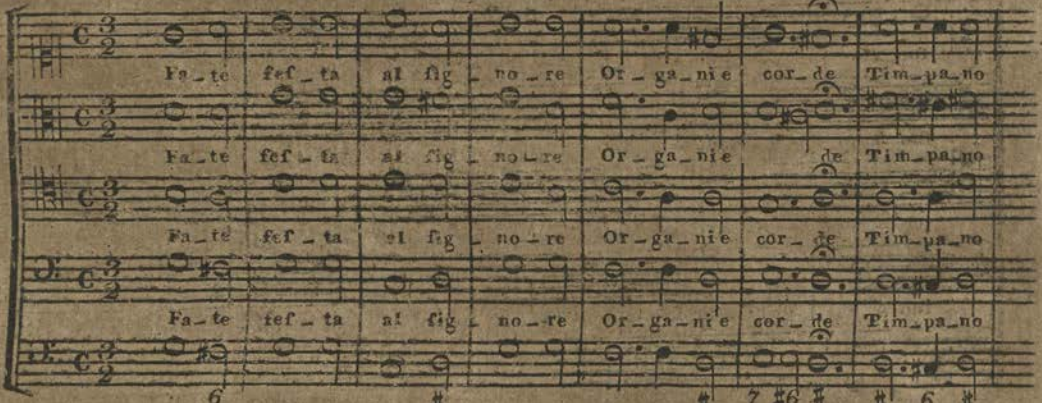


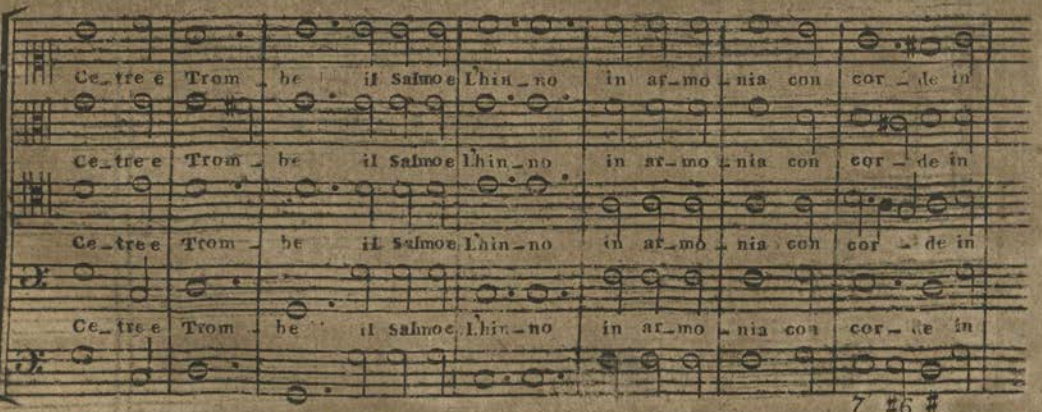
✳ La Pauſa ſerve per pigliar fiato, et dur un poco di tempo a farè qualche Motivo.

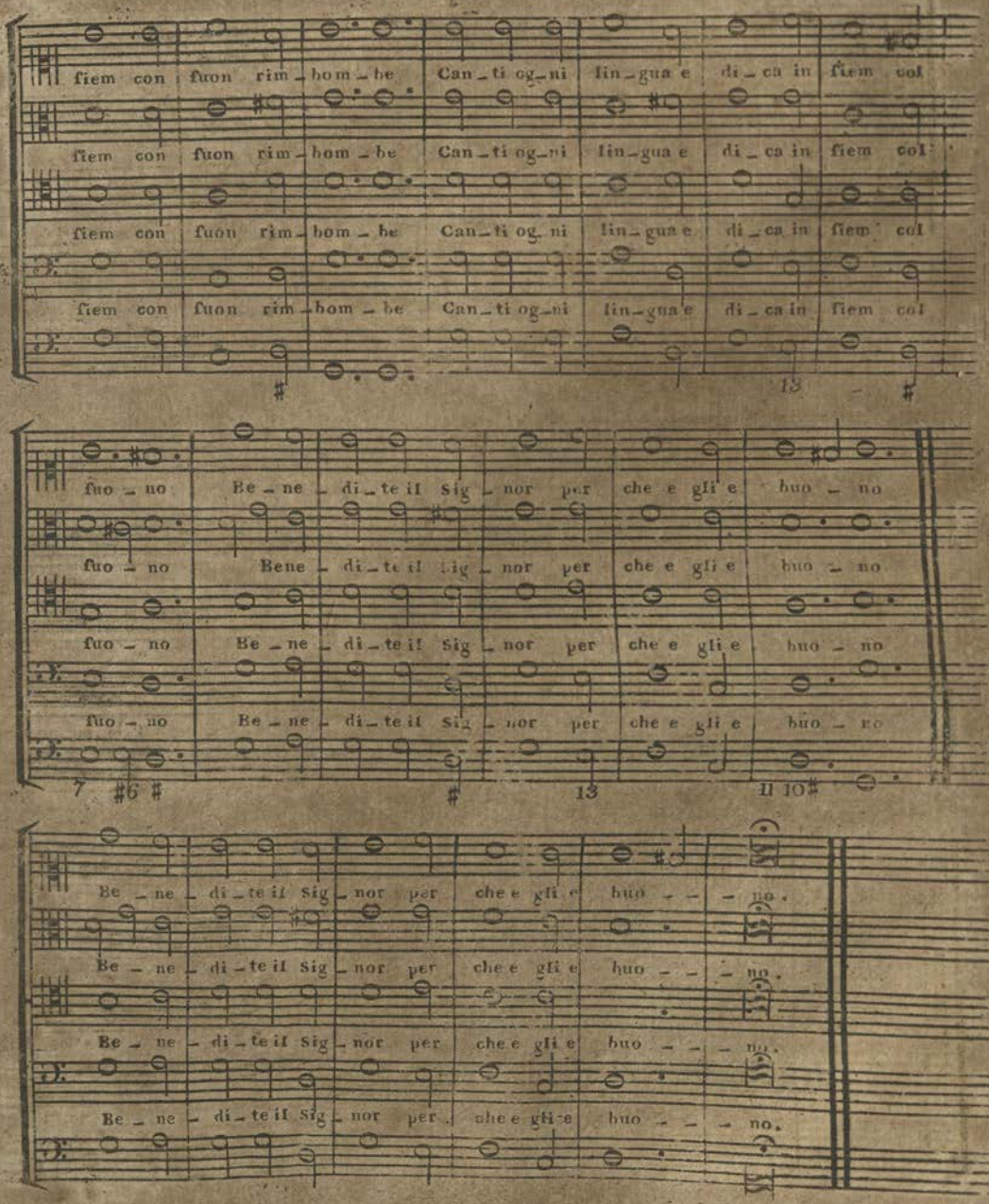

hoggi vien fo-re Doman fi mo-re hoggi n'appa-re Doman dif-pa-re Fac-
-cia dunque ognun pro-va Mentr il tem-po li gio-va Laf-ciar quest
è nel mon-do Quan tunqu in fe gio-con-do et o-pri con la man o-pri
col co-re per che del ben' o prar frut to è l'ho-no-re
Coro
Quef-ta vi-ta mor-ta-le per fug--gir pref-to ha L'a-le
Quef-ta vi-ta mor-ta-le per fug--gir prefto ha L'a-le
Quef-ta vi-ta mor-ta-le per fug-gir per fug-gir prefto ha L'a-le
Quef-ta vi-ta mor-ta-le per fug--gir prefto ha L'a-le



Chorus in the Oratorio dell' Anima et di Corpo






fiem con fuon rim_bom_be Can_ti og_ni lin_gua e di_ca in fiem col
fiem con fuon rim_bom_be Can_ti og_ni lin_gua e di_ca in fiem col
fiem con fuon rim_bom_be Can_ti og ni lin_gua e di_ca in fiem col
fiem con fuon rim_bom_be Can_ti og_ni lin_gua e di_ca in fiem col
fuo_no Be_ne_di_te il Sig_nor per che e gli e buo_no
fuo_no Bene_di_te il Sig_nor per che e gli e buo_no
fuo_no Be_ne_di_te il Sig_nor per che e gli e buo_no
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entiments: accuſing *Human Nature* of giving them their foul exiſtſence. *Death* ſays:

Tù pur fuſti colei
Che prima mi chiamaſti;
Anzi col tuo fallire
La Morte non creata allor formaſti.

Again: *Da tua Colpa infinita*
Da te, che rappreſenti ogni mortale,
Io che la Morte ſono hebbi la vita.

And *Sin* ſays:

Rammenta, ch' io ſon parto
Di tua diſubbidienza——
Io qual ſerpe mortale
Cerco d' infettar l' alme,
E come il tarlo ogn'hor conſumo, e rodo
La coſcienza impura.

Milton calls *Death* the *ſin-born monſter*; and *Sin*, ſpeaking to *Death*, ſays:

———Thou, my ſhade
Inſeparable, muſt with me along;
For *Death* from *Sin* no pow'r can ſeparate.

In Cicognini, *La Morte* ſays:

Ed io, che un' ombra ſono
Pronta ti ſeguo, come l' ombra il corpo,

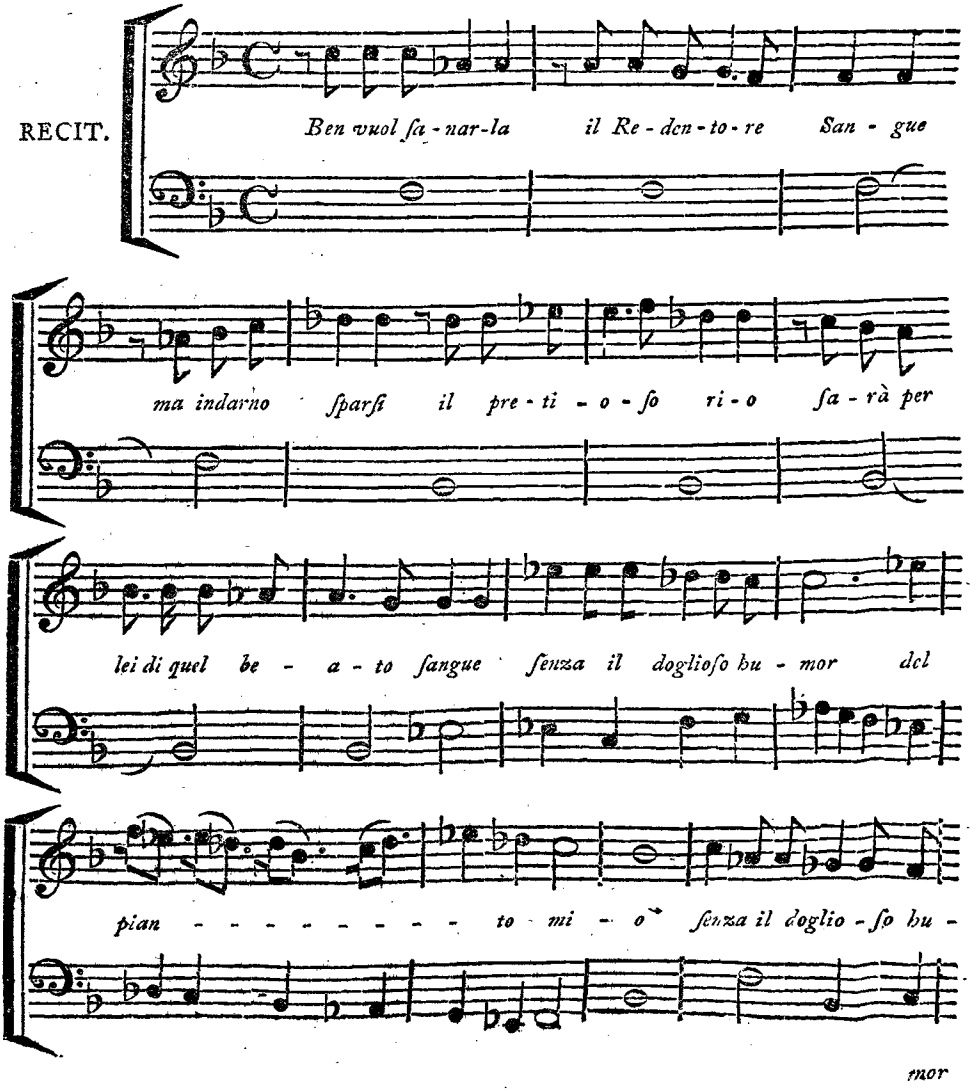
Lamento di Maria Vergine, accompagnato dalle lagrime di ſanta Maria Maddalena, e di S. Giovanni per la morte di Gieſù Criſto, rappreſentato in Muſica in iſtile recitativo nella Chieſa de' ſanti Innocenti, di Mantua, 1627. This drama was ſet to Muſic by Michelagnolo Capollini.

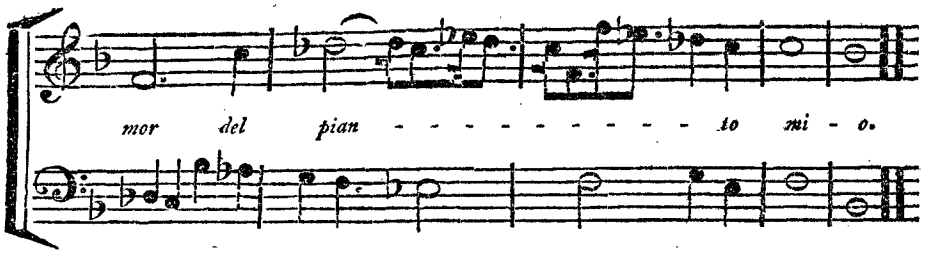
Il Martirio de' ſanti Abundio prete, Abbundanzio Diacono, Marziano, e Giovanni ſuo figliuolo, Dramma, in Roma, 1631. Set by Domenico Mazzocchi, one of the moſt eminent and learned contrapuntiſts of his time. The madrigals which he printed at Rome *in ſcore*, 1638, have been already deſcribed, Vol. III. chap. viii.

There are many new harmonies, for that period, in theſe compoſitions; and he ſeems to have been one of the firſt old maſters who

felt the beautiful effect of the flat fifth with the ſixth, and other diſcords in ligature. He is juſtly celebrated by Kircher for theſe madrigals, and for his pathetic *recitative*, of which he gives the following ſpecimen from his ſpiritual cantata called the *Tears of Mary Magdalen*, a compoſition, ſays Kircher, ſo affecting and expreſſive, that when performed by ſuch exquiſite ſingers as the Cavalier Loreto Vittorij, Bonaventura, or Marcantonio, it never failed to draw tears from all who heard it.

Domenico Mazzocchi.





Il S. Aleſſio Dramma Muſicale, ſet to Muſic by Stefano Landi, and performed at the Barberini palace at Rome, 1634. This oratorio was printed at Rome, in ſcore, the ſame year, with a long preface by the compoſer, who tells us that the ritornels for violins are in three parts; but that ſometimes there is a baſe added to them which often moves in eighths and fifths with one of the parts, on purpoſe, for the *beauty of the effect*. After this declaration the muſical reader will perhaps have as little eagerneſs to ſee ſuch Muſic as I had to tranſcribe it, after examining the ſcore.

L'Annunciato, Drama ſacro per Muſica, Bologna. The compoſer of the Muſic to this drama is not mentioned.

Erminia ſul Giordano, Drama Muſicale, performed likewiſe in the Barberini palace, and printed in ſcore, at Rome, 1637. Though the Muſic of this piece is ſomewhat better than that of Alexis, I ſaw nothing in it worth tranſcription. It was compoſed by Michel Angelo Roſſi, a celebrated performer on the violin, who played the part of Apollo in this drama: and we are told, in a deſcriptive letter prefixed to the work, that Signor Roſſi, the author of the Muſic, played on the violin with ſuch ſweet and grateful melody, as proved his juſt title to dominion over the Muſes, at the head of whom he was placed in a car.

Sanſone, dialogo per Muſica, Palermo, 1638. The compoſer is not mentioned.

No muſical drama, under the title of *Oratorio*, can be found in print, ſays the diligent Quadrio (*n*), before the time of Franceſco Balducci, who died in 1642; among whoſe poems are found two: the one called *la Fede*, on the ſubject of Abraham's ſacrifice, and

(*n*) Tom. V. 475.

divided into two parts: the other entitled *Il Trionfo*, or the *Coronation of the bleſſed Virgin*, in one act, or part, only. Theſe reſembling the dramas performed at the church of the fathers of the *oratory*, he calls ORATORIOS, an appellation which was ſoon adopted by many others (*o*).

Yet ſtill ſeveral ſacred muſical dramas appear in the *Drammaturgia*, and elſewhere, about this time, under the ancient title of *Dramma ſacro*, or *Rappreſentatione*, which was originally given to the myſteries and moralities: as *La Pellegrina coſtante*, *Dramma ſacro*, written and ſet to Muſic by the celebrated ſinger Loreto Vittorii, at Rome, 1647; and *Il Sacrifizio d'Abramo, rappreſentatione tragi-comica, recitata in Muſica*, at Rome, 1648.

Debbora, melodramma ſacro, Ancona, 1651.

Dialoghi ſacri e morali, del Cavalier Loreto Vittorj. Theſe dialogues were dramatic, and written and ſet expreſsly for the Chieſa nuova at Rome, in which the author himſelf, one of the firſt and moſt eminent *ſopranos*, who ſung in the early operas, performed. Quadrio tells us (*p*), that Giano Nicio Eritreo, ſpeaking of Loreto Vittorj, an excellent ſinger and good poet of Spoleto, relates the having once heard him in the oratory of S. Filippo Neri, in Rome, ſing a *Querimonia* of Mary Magdalen weeping for her ſins, and throwing herſelf at the feet of Chriſt. And it ſeems as if this was the ſpiritual cantata ſet by Domenico Mazzocchi, to which Kircher alludes in ſpeaking of the excellence of the recitative. Loreto was admitted in the Papal chapel 1622. And in 1655, he ſet for Spoleto, the place of his nativity, the opera of *Galatea*, which, according to Adami (*q*), was in great favour at that time, and, being printed, was dedicated to Cardinal Barberini.

Eufraſia, *l' Innocenza di Suſanna*, another *Debbora*, *Maddalena al Sepolcro*, and *L'Annunciazione della B. Vergine*, all performed in different parts of Italy in 1656, are ſimply called *muſical dramas*.

Indeed, the firſt time the word *oratorio* occurs to a poem on a ſacred ſubject for Muſic, in the *Drammaturgia*, is to a piece per-

(*o*) The poems of Franceſco Balducci were publiſhed at Rome, in two parts: the firſt in 1630, and reprinted in 1645; the ſecond in 1646; and both together at Venice, 1655 and 1663.

(*p*) Tom. V. 495.

(*q*) *Oſſerv. per ben reg. il Coro.*

formed

formed at Meſſina, ſoon after the middle of the laſt century; and, as the title of this drama is curious, I ſhall give it at full length: *Fede di Zancla,* ORATORIO *nella ſolennità della Feſta della ſacra Lettera, ſcritta dalla Glorioſa Vergine Maria a' Meſſineſi,* Palermo, 1659. In 1662, ſeveral religious dramas, that were performed in Italian at Vienna, in the imperial chapel, were called oratorios: as *Il Diluvio,* ORATORIO, *a cinque Voci; Santa Caterina,* Oratorio; and *Le Lagrime della Vergine nel ſepolcro di Criſto,* ſet to Muſic by Marcantonio Ziani. The ſame year was performed at Meſſina, *La Senſualità depreſſa,* Oratorio. In 1667, *Siſara,* Oratorio, *recito nella Capella Maggiore del Palazzo publico di Bologna,* Muſica di Maurizio Cruciati, Maeſtro di Capella di S. Petronio. In 1670, *La Spoſa Vergine,* Oratorio, for the feaſt of St. Cecilia, in Cremona.

In 1675, *Santa Caterina d' Aleſſandria, rappreſentatione ſacra per Muſica,* was performed at Venice; but from the year 1637, when the Muſic of S. Aleſſio was printed, I was unable, with the utmoſt diligence of reſearch, to find throughout Italy any veſtiges of Oratorio-muſic till 1676. Of this date is ſtill preſerved at Rome in the archives of the church of S. Girolamo della Carità, where S. Pilippo Neri firſt inſtituted his Congregation of the Fathers of the Oratory, and where the performance of oratorios has ſince been conſtant, the Muſic of two ſacred dramas of that kind among many others of more modern times.

The title of the firſt is: *Oratorio di ſanta Criſtina,* di D. Franceſco Federici, 1676, con ſtromenti. There is no overture; the performance begins with an accompanied recitative, *à ritornelli,* played by two violins, tenor, and baſe; which is the firſt attempt, that has come to my knowledge, of this ſpecies of interſticial accompaniment. The violins never play with the voice, but always in ſymphonies or repetitions of particular portions of the vocal melody. There is only one ſhort chorus in the firſt act; the ſecond ends with a duo. The terms *Da Capo* never occur, except when ſeveral ſtanzas are ſung to the ſame melody, and then it is ſaid, *ſi repete da Capo la ſeconda ſtanza,* &c.

The ſecond of theſe early oratorios is for five voices, and is entitled *Santa Caterina da Sienna*, di D. Fran. Federici, 1676. This oratorio, like the other, begins by a recitative without overture or ſymphony. The copy which I found having no other accompaniment than a baſe figured throughout, was probably only a half-ſcore; as there is a movement at the end of the firſt act, ſaid to be *à quattro*, to which only the baſe is given. The perſonifications in this drama reſemble thoſe of the ancient myſteries and moralities: as the principal characters are St. Catherine, an Angel, the World, Vanity, and Repentance.

Though theſe compoſitions are not the productions of a compoſer of eminence, as there is a grave and ſoothing ſimplicity in them which ſeems well ſuited to the ſubject and place of performance, I ſhall inſert two of the airs on the following plates: the one ſung by the Guardian Angel of the Saint, exhorting her to renounce the pleaſures and vanities of the world; and the other by St. Catherine herſelf, during her conflict with her own heart.

As muſical materials for this period of my enquiries after the ſacred muſical drama or oratorio are ſcarce, I thought myſelf extremely fortunate at Rome in meeting with a production of that kind, by the celebrated and unfortunate Stradella, with whoſe ſtory it ſeems neceſſary to preſent the reader here, previous to any farther account of this compoſition.

ALESSANDRO STRADELLA, of Naples, was not only an excellent compoſer, but a great performer on the violin, and, beſides theſe qualifications, was poſſeſſed of a fine voice and an exquiſite manner of ſinging. His compoſitions, which are all vocal, and of which I am in poſſeſſion of many, and have examined a great number more in other collections, ſeem ſuperior to any that were produced in the laſt century, except by Cariſſimi; and, perhaps, if he had enjoyed equal longevity, he would have been inferior in no reſpect to that great muſician.

Though it has been ſaid by Bourdelot, in his *Hiſtoire de la Muſique*, Tom. I. p. 41. and by others after him, that Stradella was engaged

engaged by the Republic of Venice to compoſe for the opera in that city; it does not appear by the correct and regular liſt of the muſical dramas performed at Venice from the year 1637 to 1730, that an opera, or any part of an opera, of his compoſition, was ever performed in that city. Nor does his name occur as a dramatic compoſer for any other part of Italy, in the *Drammaturgia* di Lione Allacci, augmented and continued to the year 1755. His compoſitions are chiefly miſcellaneous, conſiſting of ſingle ſongs, cantatas, duets, trios, and madrigals of four and five parts. One opera, and one oratorio, of which farther mention will be made hereafter, compriſe the whole of his dramatic Muſic, ſacred and ſecular, that I have been able to find.

This muſician, probably at an early period of his life, having acquired great reputation at Venice by his talents, was employed by a noble Venetian to teach a young lady of a noble Roman family, named Hortenſia, to ſing. This lady on whom nature had beſtowed a beautiful perſon and an exquiſite voice, notwithſtanding her illuſtrious birth, having been ſeduced from her friends, had ſubmitted to live with this Venetian in a criminal manner.

Hortenſia's love for Muſic, and admiration of the talents of her inſtructor, by frequent acceſs, ſoon gave birth to a paſſion of a different kind; and, like Heloiſa, ſhe found, that though at firſt

> Guiltleſs ſhe gaz'd, and liſten'd while he ſung,
> While ſcience flow'd ſeraphic from his tongue;
> From lips like his the precepts too much move,
> They Muſic taught—but more, alas! to love!

and accordingly ſhe and her maſter became mutually enamoured of each other. Before their ſecret was diſcloſed, of which the conſequences might have been equally fatal to Stradella with thoſe which followed the diſcovery of Abelard's paſſion, they agreed to quit Venice together, and fly to Naples; and after travelling in the moſt ſecret manner poſſible, they arrived at Rome in their way to that city. The Venetian ſeducer, on diſcovering their flight, determined to gratify his revenge by having them aſſaſſinated in whatever part

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part of the world they could be found; and having engaged two deſperate ruffians to purſue them, by a large ſum of ready money and a promiſe of a ſtill greater reward when the work was accompliſhed, they proceeded directly to Naples, the place of Stradella's nativity, ſuppoſing that he would naturally return thither for ſhelter, preferably to any other part of Italy. But after ſeeking him in vain for ſome time in that city, they were informed that he and the lady were ſtill at Rome, where ſhe was regarded as his wife. Of this they communicated intelligence to their employer, aſſuring him of their determination to go through with the buſineſs they had undertaken, provided he would procure them letters of recommendation to the Venetian ambaſſador at Rome, to grant them an aſylum as ſoon as the deed ſhould be perpetrated.

After waiting at Naples for the neceſſary letters and inſtructions, they proceeded to Rome, where, ſuch was the celebrity of Stradella, they were not long before they diſcovered his reſidence. But hearing that he was ſoon to conduct an oratorio of his own compoſition, in the church of St. John Lateran, in which he was not only to play, but to ſing the principal part; and as this performance was to begin at five o'clock in the evening, they determined to avail themſelves of the darkneſs of the night when he and his miſtreſs ſhould return home.

On their arrival at the church, the oratorio was begun, and the excellence of the Muſic and its performance, joined to the rapture that was expreſſed by the whole congregation, made an impreſſion and ſoftened the *rocky* hearts even of theſe *ſavage beaſts*, to ſuch a degree, as to incline them to relent; and to think that it would be a pity to take away the life of a man whoſe genius and abilities were the delight of all Italy. An inſtance of the *miraculous powers* of *modern* Muſic, ſuperior, perhaps, to any that could be well authenticated of the *ancient*.

Both theſe aſſaſſins being equally affected by the performance, alike inclined to mercy, and accoſting him in the ſtreet when he quitted the church, after complimenting him upon his oratorio, confeſſed to him the buſineſs on which they had been ſent by the Venetian

Venetian nobleman, whoſe miſtreſs he had ſtolen; adding, that charmed by his Muſic, they had changed their minds; and then, adviſing him and the lady to fly to ſome place of ſafety as ſoon as poſſible, they determined to relinquiſh the reſt of the reward that was promiſed them, and tell their employer, that Stradella and his miſtreſs had quitted Rome the night before their arrival in that city.

After this wonderful eſcape, the lovers did not wait for new counſel to quit Rome, but ſet out that very night for Turin, as a place moſt remote from their implacable enemy and his emiſſaries. And the aſſaſſins returning to Venice, told the enraged Venetian that they had traced the fugitives to Turin, a place where the laws being not only ſevere, but the difficulty of eſcaping ſo much greater than in any other part of Italy, on account of the garriſon, they ſhould decline any further concern in the buſineſs. This intelligence did not, however, incline the offended nobleman to relinquiſh his purpoſe, but rather ſtimulated him to new attempts: he therefore engaged two other aſſaſſins in his ſervice, procuring for them letters of recommendation from the Abbé d'Eſtrade, at that time the French ambaſſador at Venice, addreſſed to the Marquis de Villars, ambaſſador from France to Turin. The Abbé d'Eſtrade requeſting, at the deſire of the Venetian ambaſſador, protection for two merchants, who intended to reſide ſome time in that city, which being delivered by the new aſſaſſins, they paid their court regularly to the ambaſſador, while they waited for a favourable opportunity to accompliſh their undertaking with ſafety.

The Ducheſs of Savoy, at this time regent, having been informed of the ſudden flight of Stradella and Hortenſia from Rome, and their arrival at Turin, and knowing the danger they were in from the vindictive ſpirit of their enemy, placed the lady in a convent, and retained Stradella in her palace as her Maeſtro di Capella. In a ſituation apparently ſo ſecure, Stradella's fears for his ſafety began to abate; till one day, at ſix o'clock in the evening, as he was walking for the air, on the ramparts of the city, he was ſet upon by two ruffians, who each gave him a ſtab in the breaſt with a

dagger, and immediately flew to the houſe of the French ambaſſadors, as to a ſanctuary.

The aſſault having been ſeen by numbers of people who were walking in the ſame place, occaſioned ſuch an uproar in the city, that the news ſoon reached the Ducheſs, who ordered the gates to be ſhut, and the aſſaſſins to be demanded of the French ambaſſador; but he inſiſting on the privileges granted to men of his function by the law of nations, refuſed to give them up. This tranſaction, however, made a great noiſe all over Italy, and M. de Villars wrote immediately to the Abbé d' Eſtrade to know the reaſon of the attack upon Stradella by the two men whom he had recommended; and was informed, by the Abbé, that he had been ſurpriſed into a recommendation of theſe aſſaſſins by one of the moſt powerful of the Venetian nobility. In the mean time Stradella's wounds, though extremely dangerous, proved not to be mortal, and the Marquis de Villars having been informed by the ſurgeons that he would recover, in order to prevent any further diſpute about the privileges of the *corps diplomatique*, ſuffered the aſſaſſins to eſcape.

But ſuch was the implacability of the enraged Venetian, that never relinquiſhing his purpoſe, he continued to have Stradella conſtantly watched by ſpies, whom he maintained in Turin. A year being elapſed after the cure of his wounds, and no freſh diſturbance happening, he thought himſelf ſecure from any further attempts upon his life. The Ducheſs Regent, intereſting herſelf in the happineſs of two perſons who had ſuffered ſo much, and who ſeemed born for each other, had them married in her palace. After which ceremony, Stradella having an invitation to Genoa to compoſe an opera for that city, went thither with his wife, determining to return to Turin after the Carnival; but the Venetian being informed of this motion, ſent aſſaſſins after them, who watching for a favourable opportunity, ruſhed into their chamber early one morning, and ſtabbed them both to the heart. The murderers having ſecured a bark, which lay in the port, by inſtantly retreating to it, eſcaped from juſtice, and were never heard of more.

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This tragical event muſt have happened conſiderably later than 1670, the date that has been aſſigned to it by all the muſical writers who have related the ſtory. For being in poſſeſſion of the drama which he ſet for Genoa previous to his murder, which is entitled *La Forza dell' Amor paterno*, and dated Genoa MDCLXXVIII, it appears that the dedication of this opera to Signora Tereſa Raggi Saoli, was written by Stradella himſelf. And at the concluſion of the editor's advertiſement to the reader is the following eulogium on the compoſer of the Muſic: *baſtando il dirti, che il concerto di sì perfetta melodia ſia valore d'un Aleſſandro, cioè del Signor* Stradella *riconoſciuto ſenza contraſto per il primo Apollo della Muſica*: "Nothing further need be offered in defence of the work, than to ſay "that it had received the advantage of the perfect melody and harmony of an Alexander, that is of Signor Stradella, indiſputably "acknowldged to be the magnus Apollo of Muſic."

This chapter being chiefly confined to the ſubject of *oratorios*, as I am in poſſeſſion of the ſcore of the only compoſition of that kind which has come to my knowledge among the works of Stradella, and which is generally believed to have ſaved this charming compoſer's life for ſome time by its effects on the hearts of the firſt aſſaſſins that were employed to murder him at Rome on the night of its performance, I ſhall be ſomewhat minute in my account of it, and liberal in extracts; as the Muſic is ſuperior to that of any ſimilar production of the time.

ORATORIO *di S. Gio. Battiſta, à 5, con ſtromenti, del Signor Aleſſandro* Stradella. There is a ſinfonia or overture in four parts, conſiſting of three ſhort movements all in fugue, and the compoſition very neat and clear; but as the powers of the violin were at this time but little known, however ſuperior it may be to any thing of the kind by his cotemporaries, to exhibit a ſcore of it here would impreſs the admirers of modern ſymphonies with but little reverence for the inſtrumental Muſic of Stradella.

The firſt ſcene opens with a ſhort recitative and air by St. John, in the counter-tenor clef, which unleſs ſung with expreſſion by a fine voice, would now have but little effect. Theſe are followed

by another ſhort recitative and a ſhort chorus of the Saint's diſciples, and then a dialogue between him and one of the chorus. After this we have a ſpirited ſong in eight parts; the accompaniments being very ingeniouſly contrived, like Correlli's Concertos, for two violins and violoncello *del concertino*, and two violins, tenor, and baſe *del concerto groſſo*. There is not much elegant or graceful melody in this ſong, but it is a very elaborate compoſition, and full of maſterly contrivance.

After a ſhort recitative, there is a chorus in five parts, ſung by St. John's diſciples, which is truly admirable. It begins with eight or ten bars of excellent counterpoint, in which is a very early, if not the firſt, uſe of the extreme ſharp ſixth; and then burſts into a fugue on two excellent ſubjects, which are reverſed and otherwiſe admirably treated. Except Handel's, I never ſaw a better vocal chorus, for its length. Then follows a piece of flattering recitative, by the *Conſigliere* of Herod; which is ſucceeded by a lively air on a ground-baſe by *Herodia*, his daughter. After which, on another ground-baſe, the Counſellor ſings an air of a graver caſt, in which are many ingenious, and then new and elegant paſſages.

To all theſe airs on a ground-baſe the voice has no other accompaniment: for, as he meant that this baſe ſhould be diſtinctly heard, he not only leaves it clear and unloaded with harmony, but recommends the doubling it *con tutti i baſſi del concerto groſſo*. The next air, however, conſiſting of two movements, is very richly accompanied. It is ſung by *Herodia*, and begins with a ſlow ſymphony *fugata* in four parts, admirably written, and when the voice comes in, is in five real parts. The ſecond movement is a kind of gavot, allegro, and is ſupported with ingenuity and ſpirit, in fugue and imitation, to the end. This kind of writing is certainly not dramatic; but though it is often Gothic and dull, in the hands of compoſers of limited abilities, yet, when a Cariſſimi, a Stradella, a Purcell, or a Handel writes a fugue on any ſubject, it becomes intereſting to every maſter and judge of good compoſition.

Then follows a trio, by the *Figlia*, *Madre*, and *Conſigliere*, in a very pleaſing Sicilian ſtyle, full of imitations, good harmony, and

contrivance. After which there is a magnificent bluſtering baſe ſong for Herod, *à due cori.* In the latter part of which there is a very buſy accompaniment for the two principal violins, while the baſe only fortifies the voice part in uniſon, or in the octave. This air is followed by a good chorus of two movements in fugues of four parts; and the firſt act ends with a duet between Herod and his daughter in triple time, of which the paſſages, though now antiquated, were ſufficiently new in the laſt century for Corelli, and other compoſers poſterior to Stradella, to adopt them.

The ſecond part opens with a ſingle air, ſung by Herodia, not devoid of grace, at the time it was compoſed. But melody was then little cultivated; for as ſcarce any movement, not in fugue, was deemed worth hearing by the critics of thoſe days, every maſter thought it neceſſary to manifeſt abilities in that way which was moſt likely to increaſe his reputation. Yet, notwithſtanding the attention neceſſarily given to fugue and imitation at this time, Stradella has introduced a greater variety of movement and contrivance in his oratorio, than I ever ſaw in any drama, ſacred or ſecular, of the ſame period. The ſecond air in this act has a baſe in conſtant diviſion, which contraſts well with the preceding air, and with the plain and ſimple melody to which it is applied.

The ſubſequent air accompanied by two violins in perpetual imitation, is on a ground-baſe, which, after ſeveral repetitions, is reverſed, and ſtill made ſubſervient to the original theme. There is a ſecond part to this air in a different meaſure, but ſtill upon a ground-baſe.

In a duo between Herod and his daughter, the harmony, modulation, and contrivance, are ſo admirable, that I ſhall give part of it as a ſpecimen of the perfection to which this ſpecies of writing was brought by Stradella anterior to the productions of Purcel, Clari, Steffani, and Aleſſandro Scarlatti, whoſe road to fame he very much contributed to point out and ſmooth *.

The air of Herod *concertata*, with ſix real inſtrumental parts, is ſpirited, clear, and maſterly. This oratorio riſes in merit the further we advance. The recitative is in general excellent; and there is ſcarce a movement among the airs in which genius, ſkill, and

* See the plates at the end of this chapter.

ſtudy

ſtudy do not appear. This is the firſt work in which the proper ſharps and flats are generally placed at the clef. The modulation in the recitative, however, is leſs timid than that of Sradella's predeceſſors, and he neither thought it neceſſary to place flats nor ſharps at the clef of his recitative, nor to begin and end in one key; but let the ſentiments and paſſion of the words alone govern his modulation with the true ſpirit of declamation.

After an animated and almoſt elegant duet, between St. John and Herodia, followed by a ſpirited air, I expected this oratorio would have ended with a chorus; but found it terminated by a duet (*r*).

Since Oratorios have been enriched by the choruſes of Colonna, Aleſſandro Scarlatti, Leo, Jomelli, and above all Handel, we are diſappointed whenever they do not abound; as this ſpecies of drama, in *ſtill life*, is peculiarly calculated to diſplay the powers of harmony and reſources of a great compoſer; for the performers being allowed to *read* their parts, inſtead of acting them by memory, exempts the author of the Muſic from all fear of difficulty or complication, which might embarraſs the performer, and occaſion confuſion in the repreſentation. The early oratorios being intended for exhibition on a ſtage, had as few choruſes, and as ſhort and ſimple as an opera. Whether this ſacred drama was acted in the church of St. John Lateran, or no, does not appear; but long, frequent, and accompanied choruſes, ſeem not to have been thought neceſſary either by the poet or compoſer of this, in other reſpects, admirable oratorio.

Intereſted and ſurpriſed as I was by the new and unexpected beauties of Stradella's compoſitions, compared with thoſe of his cotemporaries, it is to be feared that thoſe who have them not before their eyes, or who only compare them with modern productions, will think my account of this oratorio too long; I ſhall

(*r*) If the ſtory be true, as there is little reaſon to doubt, of Stradella's long perſecution and final murder, we may conclude that this ſacred drama was performed about 1676; as he is ſaid to have ſurvived the plan of his aſſaſſination, at Rome, two or three years.

therefore haſten to his other works, in which I find the germe of many favourite compoſitions that were produced long after the fatal cataſtrophe, which ſo prematurely put an end to his exiſtence.

It will, I hope, however, afford ſome ſatisfaction to curious collectors to be informed, that beſides Stradella's opera and oratorio, already mentioned, there are ſtill extant the following compoſitions of this excellent maſter: in the Muſeum Collection, No 1265 and 1272, *Se nel ben* (*s*); *Se l'ama Filli* (*t*); *Gode allor Tranquilla*; *La Ragion*. In Chriſt-church, Oxon: *Fulmini quanto ſà*; *Ardo, ſoſpiro, e piango*, duetti (*u*). In the poſſeſſion of Mr. Bailey, organiſt of Cheſter, and collected by the late Mr. Wright of that city, the traveller, who bequeathed them to the late Mr. Orme: *Io che laſcero fur*; *non è al certo novità*; *Riderete ſotto vedovo cielo*; *Ti Laſciero*. In the Collection of the Academy of ancient Muſic: *Clori ſon fido amante*, madrigal à 5. And in my own collection, tranſcribed from copies in the poſſeſſion of the late Dr. Pepuch: *Ecco ritorno a i pianti, à* 3; *Chi dirà che nel veleno*, duo; *Piangete occhi dolenti*, madrigal *à* 5.

The more I examine the works of this excellent artiſt, the more I am convinced that Purcell had made him his model; not in detail, in order to imitate his paſſages, but general ſtyle of compoſition. Purcell was extremely fond of writing upon a *ground-baſe*, a ſpecies of *chaconne*, which the Italians call *baſſo coſtretto*, and the French *baſſe-contrainte:* and in Stradella's oratorio, it appears that more than half the airs in that admirable production are built upon a few bars or notes of baſe perpetually repeated. Purcell may have been ſtimulated to exerciſe his powers in ſuch confined and difficult enterprizes as themes, by viewing the works of an author who, according to tradition, was his greateſt favourite; but he has never made uſe of the ſame ground, or ſeries of notes, in any of his

(*s*) In this air the natural and clear ſtyle of vocal melody appears, which was afterwards much improved by Haſſe and Vinci.

(*t*) Here Stradella ſeems to have furniſhed the *comic motivo*, which Pergoleſi afterwards perfected in the duet of his *Serva Padrona*.

(*u*) Theſe are full of ingenious imitations, elegant paſſages, and new expreſſion of words and modulation, at the time they were compoſed.

numerous

numerous compoſitions of this kind; indeed, his ſubjects are not only new, but more pleaſing and difficult to work upon, than any of Stradella's, that I have ſeen (*x*).

Beſides the legendary ſubjects which the lives of ſaints have furniſhed, there is ſcarcely an event in the ſacred writings, which during the laſt century did not give birth to an oratorio. *San Tommaſo di Canturbia* (Canterbury); *Tommaſo Moro*; and *Maria Stuarda Regina di Scozia*, were likewiſe the ſubjects of ſeveral oratorios, tragedies, and cantatas, in Italy, during the laſt century.

In 1678, *Giuſtizia ſpoſata alla pace*, in the coronation of Solomon, dialogo per Muſica, Palermo. *S. Agata*, oratorio, ſung in the Imperial Chapel.

1679. *I doloroſi pianti dell' anime del purgatorio*, oratorio, Vienna.

1680. *Ereſia avvelenata*, oratorio, Cremona.

After this time the title of oratorio, for a ſacred muſical drama, became general.

1681. *La Luce nata al giuſto*; 1682, *L'Angelo cuſtode*, Mantua; 1683, *Berſabea*, ſet by Don Gaſpar Torelli, at Imola (*y*); 1684, *L'Annunciata*, Modena; 1689, *La Pietà trionfante nella naſcita del monarca Britanno*, Modena; 1690, *Il Martirio di S. Euſtachio*; Eſter, *ovvero la Caduta di Amanno, azione ſacra per Muſica*, in Mantua; 1693, *La ſanta Vergine Roſalia*. And in 1695, another *Eſter*, at Bologna; 1699, *Ereſia diſcacciata*, Napoli; 1700, *L' Innocenza ravvivata in Adamo pentito*, at Todi.

The poet Pariati, who ſhared the imperial laurel with Apoſtolo Zeno, wrote three oratorios, about the beginning of the preſent century for the Emperor's Chapel, at Vienna; the Jeſuit Ceva produced ſixteen or eighteen; and Lelio Orſini many that were chiefly performed and printed in Germany.

(*x*) Writing and playing *on a ground* ſeem to have been rendered very common practices in England, by Purcell's works and his imitators, about the beginning of the preſent century.

(*y*) Not the violiniſt Torelli, of Verona, whoſe name was Giuſeppe, and who had a brother, Felice Torelli, who publiſhed his Concertos 1709, *con una paſtorale per il ſantiſſima natale*, on the death of his brother Joſeph.

Bernino,

Bernino, Balducci, Mazzei, Stellati, Bernini, and De Totis, were authors of a conſiderable number, which are ſpecified in Quadrio (z); as are thoſe of Maſſimi, Bergamori, Lemene, Baviera, Gigli, and Bernardoni. After theſe the number that were written about the beginning of the preſent century, is prodigious.

Arcangelo Spagna, in 1706, publiſhed fifteen oratorios, or *melodrammi ſacri*, with a preliminary diſcourſe concerning this ſpecies of poetical compoſition, dedicated to his holineſs pope Clement XI.

In the firſt parabolical oratorios, ſays Quadrio (*a*), allegorical and ideal perſonages were introduced, as Patience, Charity, Faith, Hope, &c. in the ſame manner as in the ancient myſteries; and ſometimes a mixture of real and imaginary characters: when our Saviour, the Holy Ghoſt, and even the ſupreme Being were introduced ſpeaking the language of mortals, and ſinging trivial and profane airs. This irreverend abuſe has, however, been reformed during the preſent century, in which oratorios have been written that are not, indeed, perfectly dramatic, but in which the interlocutors are real perſonages, who have been made to ſpeak with more reaſon, probability, and propriety than formerly.

In Italy, oratorios are uſually divided into two parts only, in order that their performance may not exceed two hours; for being performed during divine ſervice, more time could not conveniently be allowed. Malateſta Strinati, and Giulio Ceſare Grazzini, both men of literary abilities, have, however, printed oratorios, the firſt, *St. Adrian*, in three acts, and the ſecond, *St. George*, in five. Apoſtolo Zeno has reduced his ſacred dramas within the limits of time and place, and written them in ſuch a manner that they may not only be ſung without action, but repreſented on a ſtage; ſo that if they were ſomewhat lengthened, and the ſeveral parts well caſt, they might reaſonably be called *ſacred muſical tragedies*.

And ſuch, indeed, oratorios ought to be, even when ſung in ſtill life: as, when the laws of time and place are obſerved, the events

(z) *Storia d' Ogni Poeſia*, Tom. V. 498. et ſeq.

(*a*) *Ubi ſupra*.

of the piece intereſting, and the characters well ſupported, the attention of the audience will be the more eaſily excited. Indeed, as theſe pieces are at preſent performed without action, the figures of the perſonages are not preſented to the eye, as in other dramas, but the ear.

The interlocutors, ſays Spagna, ſhould not exceed five, nor be fewer than three, to prevent confuſion and laſſitude in hearing almoſt always the ſame voices. In the beginning of oratorios, the vocal parts were conſtantly of four different kinds: *ſoprano*, *contralto*, *tenor*, and *baſe*; and as it would be extremely ridiculous to give to a *ſoprano* voice, the part of St. Ilarion, or Paul the Hermit, unleſs ſome event were preſented which happened in their youth; and it would be equally abſurd to aſſign the part of St. Cecilia, or St. Agnes, to a baſe; great care ſhould be taken, not to write the characters or compoſe the Muſic, till it is known who are to perform the ſeveral parts.

In the dramatic works of Apoſtolo Zeno there are ſeventeen oratorios, all of which were originally ſet to Muſic by Caldara, except two: *David* by Porſile, and *Ezechia* by John Bononcini, 1737.

Zeno's oratorio of *Siſara*, ſet by Caldara, was performed in the Imperial Chapel, 1719. And the author himſelf ſays, that the great favour which this drama enjoyed at Vienna, "was chiefly due "to the compoſer of the Muſic, *che mi ha ſervitò aſſai bene* (*b*)." This teſtimony is the more honourable for Caldara, as Apoſtolo Zeno, in general, joins with other learned Italians in complaints of the degeneracy and abuſe of Muſic.

Metaſtaſio was author of eight ſacred dramas, which have been ſet by the greateſt maſters of modern times, but with more force and learning by Jomelli, perhaps, than any other; as he particularly ſtudied an elaborate choral ſtyle, and his long reſidence in Germany obliged him to a conſtant exerciſe in learned counterpoint; for which, though unjuſtly cenſured by his countrymen, he has acquired great reputation among the lovers of harmony, elſewhere (*c*).

Sant'

(*b*) *Lettera*, xli. Tom. II.

(*c*) *La Paſſione di Gieſù Chriſto*, of of

Sant' Elena al Calvario was admirably ſet by Leo. His Muſic to *Sacri orrori*, is in the ſublime ſtyle, and equal in ſolemnity and effects to any thing of the kind that has perhaps ever been produced. This compoſition was admired by our exquiſite poet Gray, who firſt brought it to England.

I have been more fortunate in finding the words than the Muſic of the oratorios that were written during the laſt century. Next to that of Stradella, *Il Trionfo della Caſtità*, dedicated to Cardinal Ottoboni, and ſet to Muſic by Carlo Pallavicini, is the moſt ancient. The ſcore of this oratorio was brought to England by the late Mr. Wright of Cheſter, the traveller, and is now the property of Mr. Bailey, organiſt of that city.

There were two compoſers of the name of Pallavicini: BENEDETTO PALAVICINI, the elder, was a voluminous madrigaliſt, about the beginning of the laſt century. I have ſeen eight different books and ſcored ſeveral of his madrigals for five and ſix voices, all publiſhed between the year 1595 and 1612 (*d*). There is no great variety of ſtyle, melody, harmony, or modulation, diſcoverable in theſe productions. They are all of one caſt and colour; and like the works of the chief part of his cotemporaries, breathe no enthuſiaſm, or ſpirit of invention; contented with the old and common harmonies and the few dry and ſimple paſſages in melody which would admit of fugue and imitation, no *air*, or ſymmetry of meaſure, was aimed at by the maſters of theſe times; which rendered almoſt all their madrigals as like each other, as peas in the ſame buſhel, or bullets of the ſame caliber. If the common track was ever quitted, it was not in ſearch of more beautiful or pleaſing melodies, but difficult and elaborate contrivances in the texture of the parts, which afforded the ear but little amuſement, in proportion to the trouble it coſt the mind in diſentangling them. This ſpecies of compoſi-

Metaſtaſio, was firſt ſet by Caldara, 1730. *Sant' Elena al Calvario*, 1733. *Giuſeppe riconoſciuto*, 1733, Muſica di Porſile. *Betulia liberata*, 1734, *Muſica di* Giorgio Reuter. *Gioas*, 1737. *La Morte d'Abel*, 1740, Muſica di D. Domenico Valentini. *Per la Feſtivita del Santiſſimo Natale*. *Iſacco Figura del Redentore*, 1740, Muſica di Predieri. *Betulia liberata*, *Iſacco*, & *La Paſſione*, have been ſince remarkably well ſet by Jomelli.

(*d*) Moſt of this author's works are preſerved in Dr. Aldrich's Collection, Chriſt-church, Oxon.

tion was more calculated to gratify pedantry and ſurpriſe the eye, than excite paſſion, or delight the ear.

CARLO PALLAVICINI, the younger, began to flouriſh in 1666, when he compoſed *Demetrio*, his firſt opera for Venice. Between this period and the year 1687, he ſet twenty-one dramas for that city. The oratorio, mentioned above, muſt have been compoſed about the latter end of the laſt century, as the prelate to whom it is dedicated was not admitted into the conclave till 1689, at only twenty-four years of age. If Carlo Pallavicini, the author of this Muſic, ever had any genius, it was exhauſted when he ſet this oratorio, which has neither invention nor learning to recommend it.

The next oratorio, of which I have been able to find the Muſic, is entitled *Maria Vergine addolerata*, compoſed by FRANCESCO ANTONIO PISTOCCHI, of Bologna, one of the greateſt ſtage-ſingers of the laſt century, who began to flouriſh both as a compoſer and vocal performer about the year 1679. He was retained ſome time at the court of the Margrave of Brandenburg, as Maeſtro di Capella; but late in life, after eſtabliſhing a ſchool of ſinging at Bologna, which was continued by his ſcholar Bernacchi, he retired to a monaſtery, where he ended his days.

There is no date to his oratorio, which is now before me; but by the elegance and ſimplicity of the ſtyle, it ſeems to have been produced about the end of the laſt century. Recitative now freed from formal cloſes and in poſſeſſion of all its true forms, in this production is extremely pathetic and dramatic; and Piſtocchi ſeems a more correct contrapuntiſt than the generality of opera ſingers whom the demon of compoſition ſeizes at a period of their lives, when it is too late to begin, and impoſſible to purſue ſuch ſtudies effectually, without injuring the cheſt, and neglecting the cultivation of the voice.

This oratorio has neither overture nor chorus. The interlocutors are an Angel, the Virgin Mary, Mary Magdalen, and St. John. As a ſpecimen of Piſtocchi's ſtyle, on the next plates I ſhall preſent the reader with the firſt air of Mary Magdalen, in which, at this mark + a paſſage occurs that Corelli, in the ſaraband of his eleventh concer-

to, and Geminiani in "Gently touch the warbling lyre," have uſed as their own property.

At the termination of this oratorio, which is truly pathetic and ſolemn, all the degrees of the diminution of ſound are uſed: as *piano, più piano, pianiſſimo*, equivalent to the *diminuendo, calando*, and *ſmorzando*, of the preſent times.

The oratorio of *St. Baſil*, compoſed about this time, by PAOLO COLONNA, is come to my hand, from the ſame collection, by the favour of Mr. Bailey. It was a diſppointment to me, not to find in this compoſition any choruſes; as it was natural to expect, from ſo learned a contrapuntiſt, that they would have been excellent. There is, indeed, but little melody or expreſſion in the ſongs, which are almoſt all upon ſubjects that have been long rendered common and vulgar by frequent uſe. Great learning, ſtudy, and experience, indeed, appear throughout this compoſition; but not the genius, facility, and expreſſion of Stradella, whom Colonna ſurvived at leaſt twenty years.

In the manuſcript oratorio of ALES. SCARLATTI, which I found in the archives of the *Chieſa nuova*, at Rome, there is an admirable overture, in a ſtyle totally different from that of Lulli, which, at this time, was the general model for all Europe. The modulation and expreſſion of the recitatives, many of which are accompanied with interſtitial ſymphonies, are admirable, and ſuch as might be expected from a man of his original, bold, and cultivated genius, who always diſdained inſipidity, and the common paſſages of the times. The airs are almoſt all pathetic, as the ſubject required, and richly accompanied. A *cavitina* is given as a ſpecimen on the following plates.

Among the ſongs of a different caſt, there is one, accompanied by a trumpet, in which the beauties and true genius of that inſtrument have been ſtudied, and all its defects avoided, by uſing only the key-note, the ſecond, third, and fifth of the key, all which are alternately ſuſtained ſo long, that if the fourth and ſixth had been equally employed, the harmony would have been intolerable.

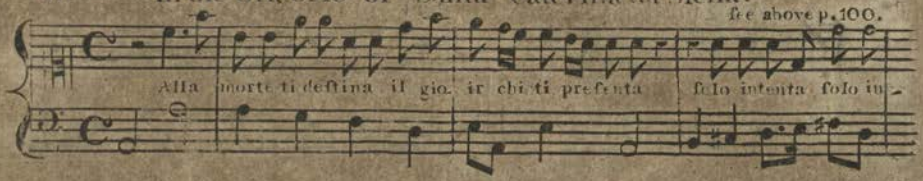
JOHN BONONCINI compoſed many oratorios before he arrived in England. I found one in the archives of *S. Girolamo della Carita*,

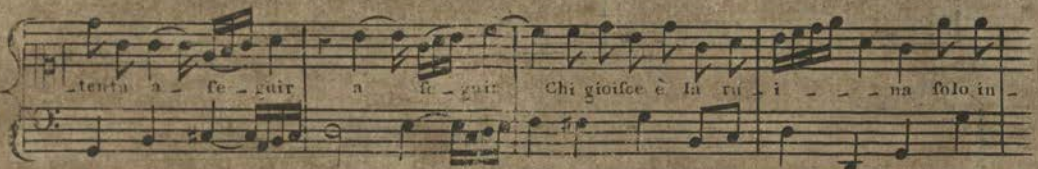
rità, at Rome, with his name to it, which, by its ſimplicity, ſeems to have been one of his firſt productions. The ſharps and flats of the recitatives are written at the clef; the inſtrumental parts are thin, and ſeldom have any thing to do but in the ſymphonies and ritornels, in which great uſe is made of the violoncello, which was his inſtrument. It has but two acts or parts, which is the caſe with all the Italian oratorios; as at the end of the firſt, there uſed to be a ſermon, or diſcourſe in proſe, which is printed with the firſt oratorio *dell'Anima, e del Corpo*. The overture has but two movements like thoſe of Lulli; and it ſeems as if Handel had been the firſt to introduce the minuet, or final air; in his firſt oratorio there is none. Alexander Scarlatti was a much more elaborate writer, and gave more movement to his baſſes, and to all his inſtrumental parts, than Bononcini, who continued during his whole life a friend to the voice, and a lover of ſimplicity. Though there were frequently, in the firſt oratorios, ſhort choruſes in plain counterpoint, I ſeldom find any in thoſe of the latter end of the laſt century, and the beginning of preſent; each act uſually ending with a duet: ſo that it ſeems as if we were not only obliged to Handel for the beſt choruſes that were ever compoſed, accompanied by inſtruments, but for the having any choruſes at all.

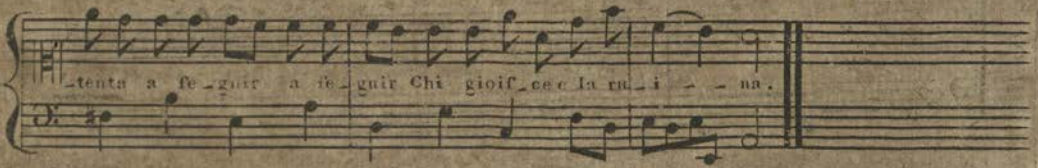
There is no compoſer of oratorios, anterior to Handel, of whoſe choruſes I have any great expectations, except *Caldara*; who, from his other productions, which are come to my knowledge, ſeems to have been admirably qualified for enriching choral compoſitions with harmony, contrivance, great effects, and every ſpecies of learning which renders this elaborate ſtyle of compoſition grand and majeſtic in its public performance, and curious and improving to the ſtudent, in his private ſtudies.

Though Caldara ſet fifteen of Apoſtolo Zeno's oratorios, and ſeveral that were written by other poets, I have never been able to procure a complete ſcore of any one of them; which I the more wiſhed to do, as, upon a peruſal of the words of the ſacred dramas of Apoſtolo Zeno, and Metaſtaſio, there appear to be choruſes in them all.

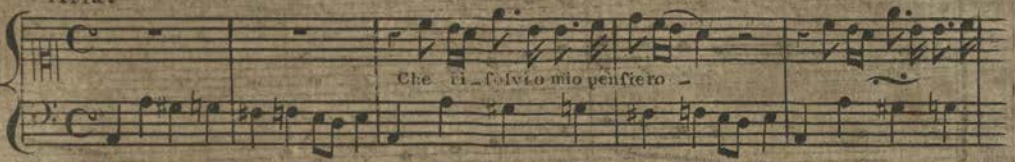
See above p. 100.

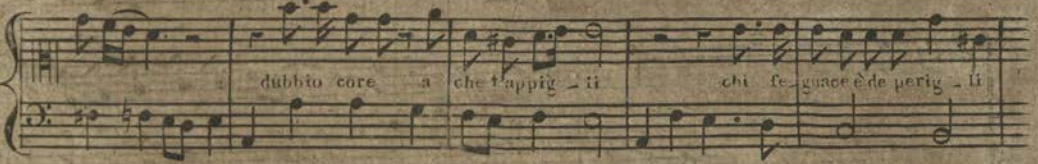


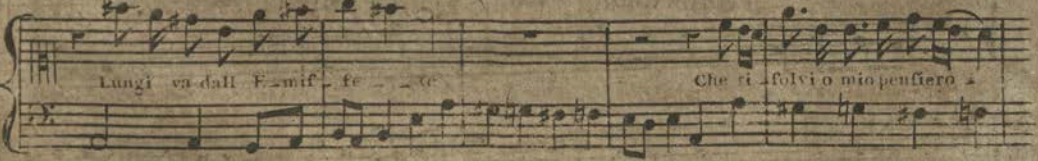


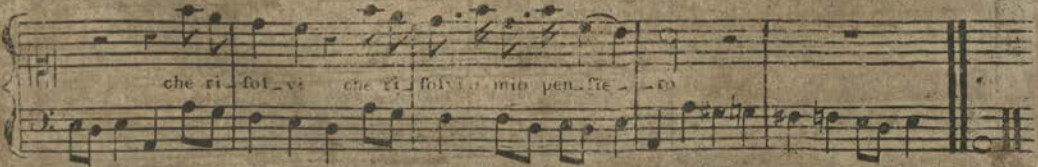


Aria. Santa Caterina da Siena 1676.

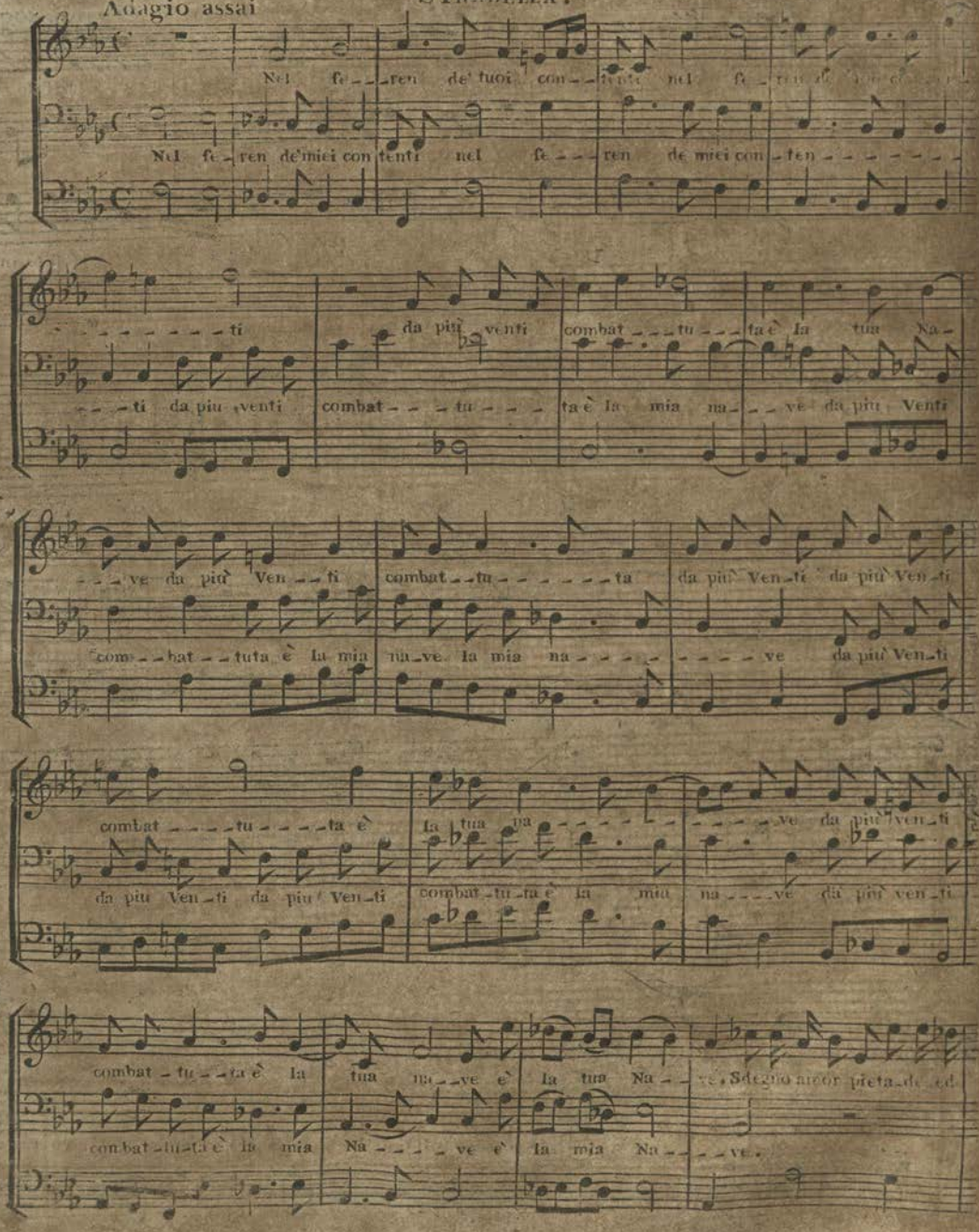


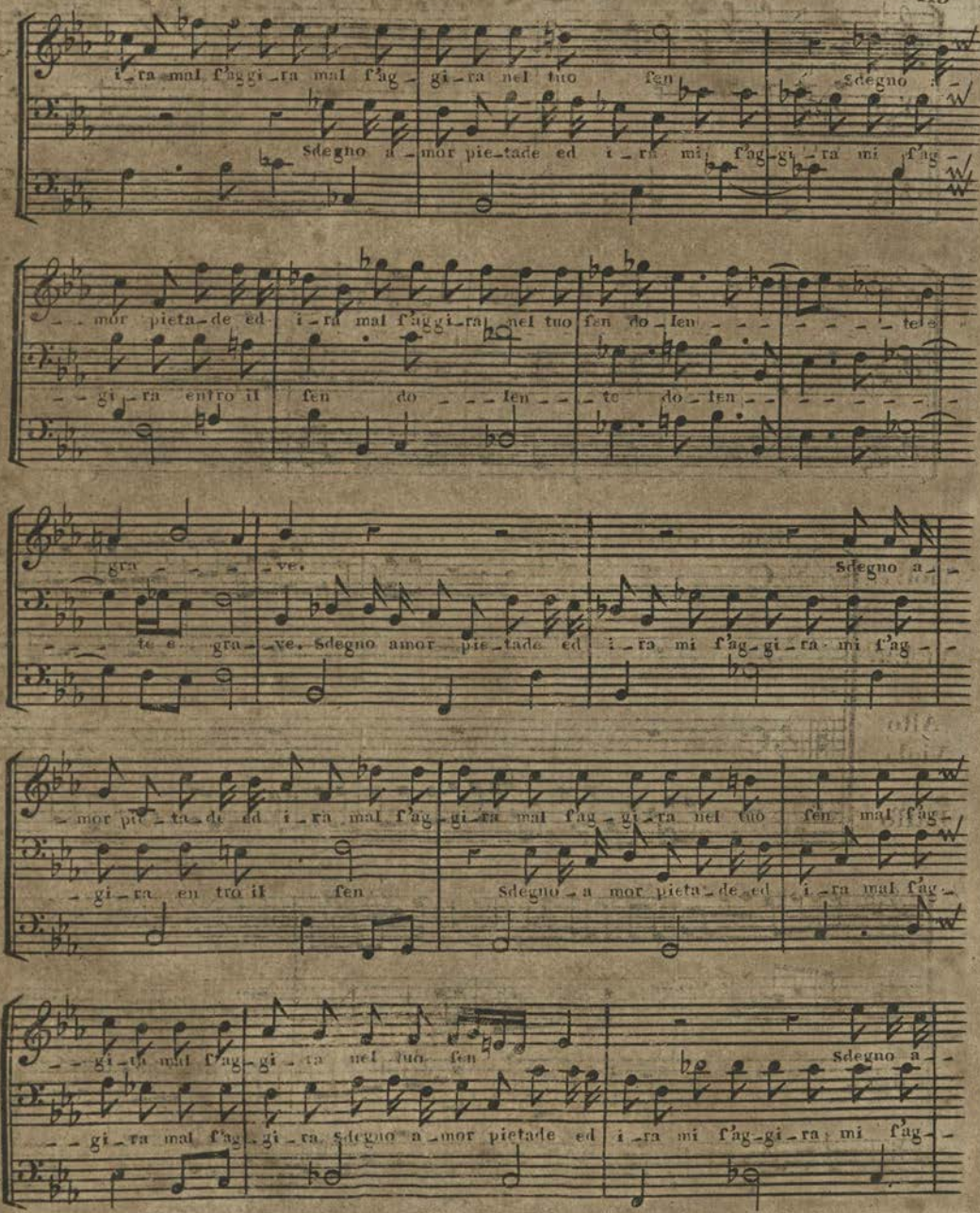


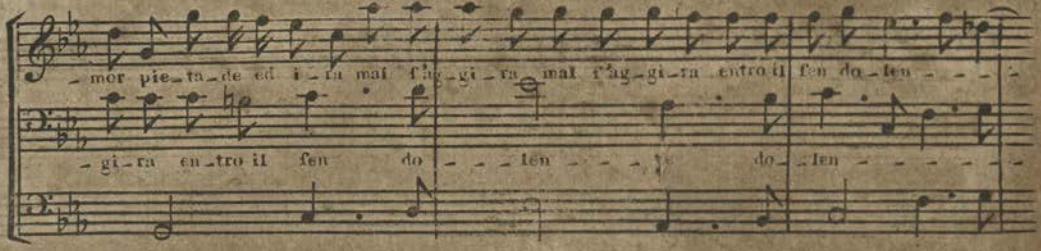


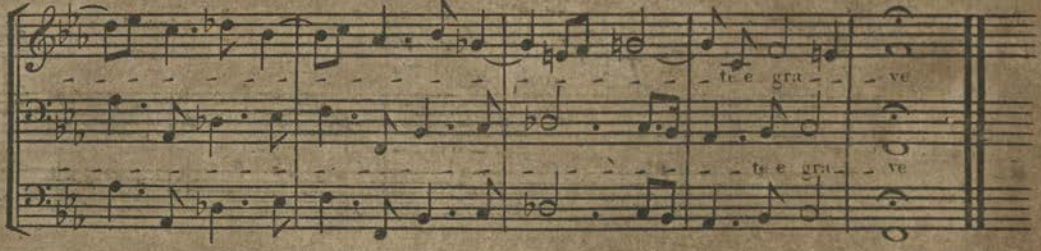


Duet in the Oratorio of S.t John the Babtist, by Alessandro Stradella.




i-ra mal f'aggi-ra mal f'ag-gi-ra nel tuo fen
Sdegno a-mor pie-tade ed i-ra mi f'ag-gi-ra mi f'ag-
-mor pieta-de ed i-ra mal f'aggi-ra nel tuo fen do-len
gi-ra entro il fen do-len-te do-len-
gra-ve.
te e gra-ve. Sdegno amor pie-tade ed i-ra mi f'ag-gi-ra mi f'ag-
-mor pie-ta-de ed i-ra mal f'ag-gi-ra mal f'ag-gi-ra nel tuo fen mal f'ag-
gi-ra en tro il fen
Sdegno-a mor pieta-de ed i-ra mal f'ag-
-gi-ra mal f'ag-gi-ra nel tuo fen
Sdegno a-
-gi-ra mal f'ag-gi-ra Sdegno a-mor pietade ed i-ra mi f'ag-gi-ra mi f'ag-





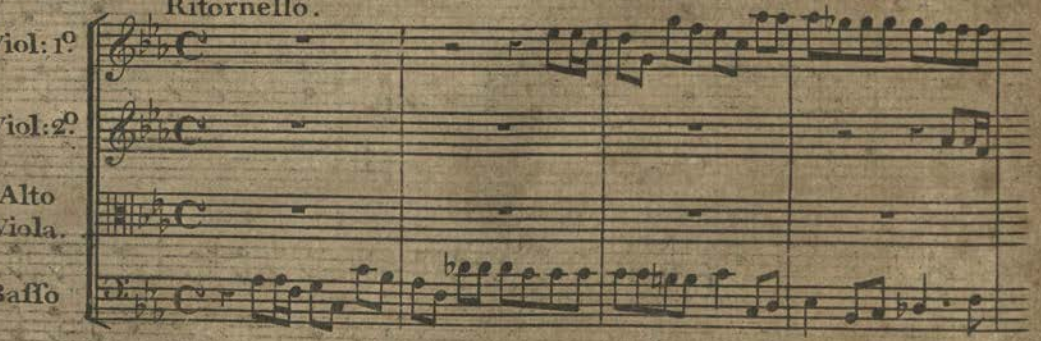
Ritornello.

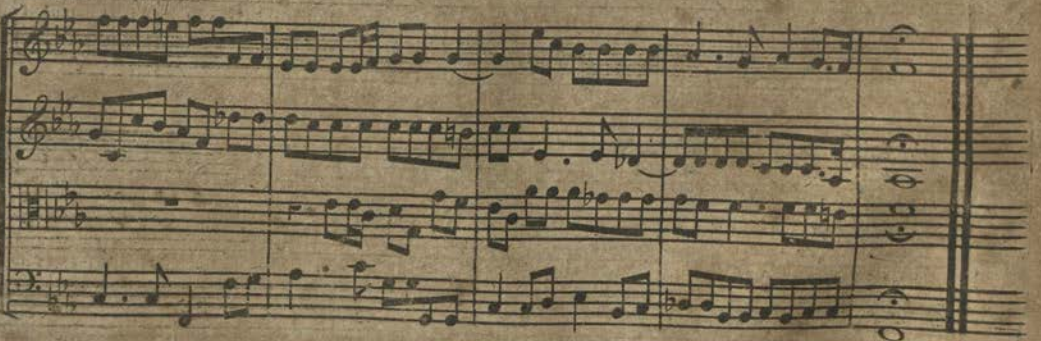
Viol: 1º

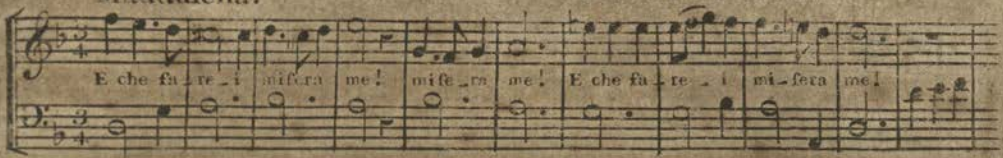
Viol: 2º

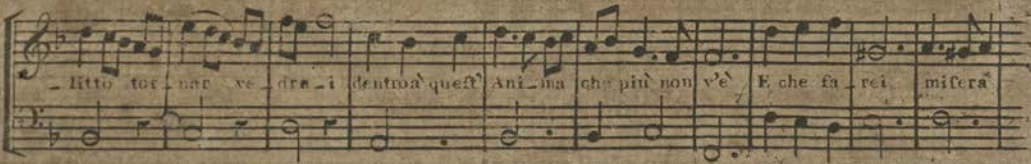
Alto Viola.

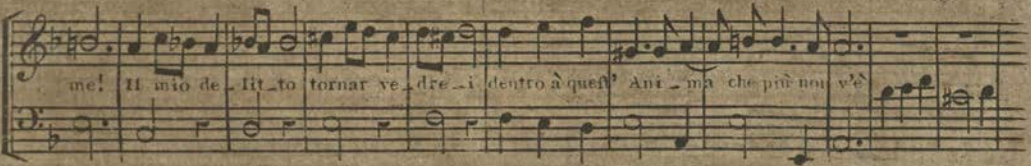
Baſſo

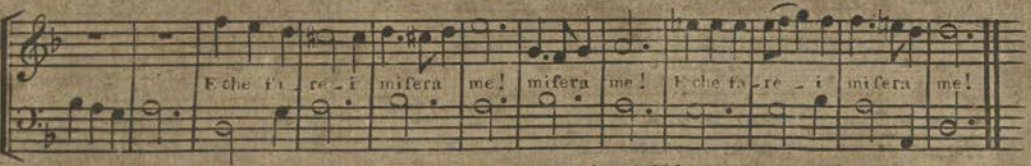




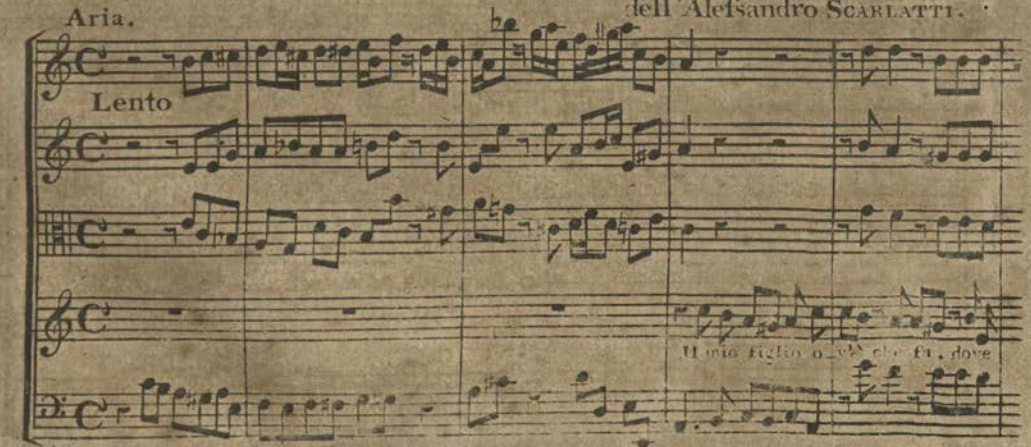


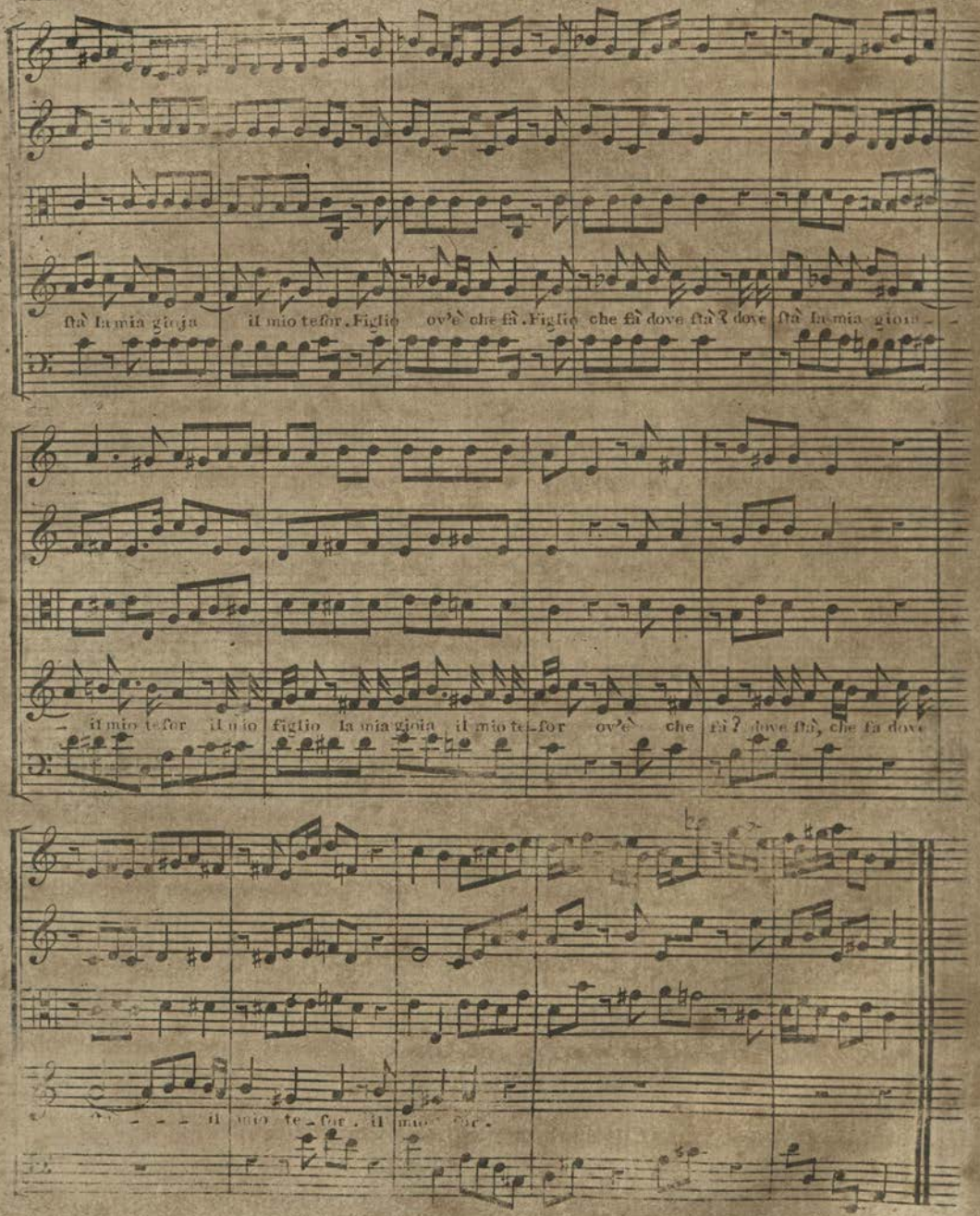






Aria. dell'Alefsandro SCARLATTI.




stà la mia gioja il mio tesor. Figlio ov'è che fà. Figlio che fà dove stà? dove stà la mia gioja
il mio tesor il mio figlio la mia gioja il mio tesor ov'è che fà? dove stà, che fà dove
il mio te-sor. il mio

CHAP. III.

Of the OPERA BUFFA, *or Comic-opera, and Intermezzi, or muſical Interludes, during the ſeventeenth Century.*

IT was the opinion of Muratori (*e*), that a muſical drama or farce, called *L'Anfiparnaſo*, written and ſet by the celebrated *Orazio Vecchi*, and acted and printed at Venice, 1597, was the origin of the OPERA BUFFA, or comic-opera, in Italy; and that learned antiquary ſeems implicitly to have founded his opinion upon the author's own words; who, in the preface, ſays, that his performance is an *accoppiamento di Comedia e di Muſica, non più ſtato fatto, ch' io mi ſappia, da altri, e forſe non imaginato*: "A union of comedy and Muſic, never attempted, to his knowledge, nor perhaps ever thought of before." The ſeveral Italian ſtates being under different governments, and having but little communication with each other, may account for Orazio Vecchi's ignorance of any attempt at a muſical drama before; but Muratori, in later times, ſhould have known what every ſtranger is able to learn from the general regiſter of dramas of every kind in the *Drammaturgia di Lioni Allacci*, that beſides the *Sacrifizio* of Beccari, ſet to Muſic by Alfonſo Viola, at Ferrara, in 1555, there are innumerable muſical dramas upon record of a higher date than *l'Anfiparnaſo* of Orazio Vecchi: as I PAZZI AMANTI, *rappreſentata in Muſica in Venezia*, 1569; LA POESIA RAPPRESENTATIVA, *componimento per Muſica*, Ven. 1574; LA TRAGEDIA, *componimento*, Poeſia di Frangipani, Muſica di Claudio Merula, Ven. 1574 (*f*); LA POESIA RAPPRESENTATA, *componimento Muſicale cantato in Venezia, l' anno* 1578;

(*e*) *La Perfetta Poeſia*, lib. iii. cap. 4.

(*f*) This was performed before Henry III. of France, in his way back to Poland, and is often called the firſt Italian opera. The perſonifying tragedy, comedy, and poetry, in the entertainments given to this prince, accounts for the confuſed narrations of that event: ſome tell us, that Zarlino ſet a drama to Muſic on this occaſion, which is very probable, as no leſs than fifteen pieces, in Latin and Italian verſe, were written by various authors to celebrate the arrival, or for the entertainment, of this royal gueſt.

TATA,

IL RE SALAMONE, *rappreſentatione Muſicale*, cantata in Ven. 1579 (*g*); PACE, E VITTORIA, *rappreſentazioni cantata in Muſica*, in Ven. 1580; PALLADE, *componimento per Muſica, in Venezia*, 1581; and IL FIORE, *rappreſentazione cantata in Muſica*, Ven. 1582, &c. moſt of which were probably ſung to the ſame kind of Muſic as Vecchi's *Comedia Armonica*; but to none of them can the title of *opera* be accurately given, as they all preceded the invention of narrative melody, or *recitative*, which, in my opinion, can only conſtitute an opera ſerious or comic.

As this muſical drama ſeems to have eſcaped the notice of many Italian writers on the theatre, and as the Muſic has never been examined by the reſt, it renders a diſcuſſion of the ſubject neceſſary. And in order to give a clear idea of the kind of Muſic to which this comedy, which now lies before me, was ſet, I ſhall ſcore a ſcene of it for the ſatisfaction of my readers (*h*).

The Muſic of this piece is printed in five ſeparate parts, which are all employed throughout, even in the prologue, which in modern times, is uſually a *monologue*. So that each ſcene is nothing more than a five-part madrigal in action: for though the whole is in meaſure, and in five parts, yet all the characters never appear on the ſtage together, except in the *finale* or laſt ſcene. There are excellent wooden cuts at the beginning of every ſcene, by which the number of perſons employed in it, and their principal buſineſs appear.

Drammatis Perſonæ.

Prologue.
Pantaloon, an old man.
Little Peter, his ſervant.
Hortenſia, a courtezan.
Lelius, a young lover.
Niſa, beloved by Lelius.
Doctor Graziano.
Lucius, a young man in love with Iſabella
Captain Thiſtle, a Spaniard.
A Burgamaſk Buffoon.
Iſabella, beloved by Lucius.
Frulla, ſervant to Lucius.
Pickle, ſervant to Pantaloon.
Jews.

In

(*g*) This drama may be well called an *oratorio*.

(*h*) It is neither mentioned by Creſcimbeni, nor in the *Drammaturgia*; and though Walther gives a liſt of twelve works which Orazio Vecchi printed between the year 1580 and 1613, the *Anfiparnaſo* is not included. Nor is it enumerated among this author's works by his ſcholar, our countryman, Peacham. Vecchi ranked very high among the compoſers of his time; and, according to Santarelli, was the firſt who uſed the B *quadro* or ♮, not merely to expreſs the ſound B natural in the diatonic ſcale, to which it had till then been wholly confined; but as a moveable character, applicable

In the cut preceding the prologue, and ſeveral ſcenes of the piece, as only one figure is repreſented, though the Muſic is in five parts, the other four muſt have been ſung behind the ſcenes.

And as there is nothing like a ſolo air, or recitative, in the whole performance, it appears that the drama had not yet got out of the trammels of fugue, imitation, and perpetual chorus; and that ſo much of the church ſtyle was ſtill preſerved as to render modulation equivocal, and the keys difficult to determine by any rules in preſent uſe. The time, too, is as unmarked and doubtful as the modulation; and what little melody there is, by being divided among ſo many parts in diſſimilar motion loſes its effect, and muſt have rendered the words unintelligible even to the natives of Italy.

As there is no overture to this or any of the firſt muſical dramas, we may ſuppoſe that the prologue ſupplied its place. Indeed, no part for an inſtrument of any kind is printed throughout the piece; conſequently, as there was no orcheſtra, there could be no ſymphonies or ritornels to the ſongs, or rather choruſes, of each ſcene.

Every movement throughout this drama begins in common time, and very ſeldom changes into triple meaſure. There are no bars, or flats and ſharps at the clef. But though it is very ſeldom that any other ſign than that for common time appears: as C, or ¢, yet I am convinced that the meaſures muſt frequently have been changed, by agreement, in the performance, to make melody of ſome paſſages practicable; which, though extremely difficult and unmeaning in common time, become eaſy, pleaſing, and expreſſive in triple. And it is not perhaps ſo much from the change of ſtyle and general caſt of the melody, that we have loſt the expreſſion of old Muſic, as from our ignorance of the time, not only of the movements, but of the notes themſelves, to which great latitude muſt frequently have been given in the performance; though the compoſers had not diſcovered the art of expreſſing this latitude by the different characters or technical terms, which have ſince become general. The fragment of a ſcene, inſerted on the following plates, though in five parts, is taken from a *ſoliloquy*. If the

cable to any other ſound that had been altered by a flat or a ſharp, which it has the power of reſtoring to its original pitch in the ſcale.

author had ſtrictly compoſed in plain counterpoint, the effect might have been pleaſing, though ridiculous. When a ſingle key of an organ is preſſed down, as many ſounds are produced as there are ſtops out; ſo that when the diapaſon, principal, twelfth, fifteenth, and tierce are out, we have, for each note that is ſtruck, uniſon, octave, fifth of the octave, double octave, and its ſharp third. Fontenelle, in his *Hiſtory of the French Theatre*, giving an account of the myſtery, or *Comedy of the Paſſion*, written by the biſhop of Angers about the middle of the fifteenth century, tells us, that "this piece was a kind of *opera*; for after the baptiſm of our Saviour, God the father ſpeaks, and it is recommended that his "ſpeech ſhould be pronounced very audible and diſtinctly and at "once with *three voices, treble, counter-tenor*, and *baſe*, all well "in tune, and in this harmony the whole ſcene which follows ſhould "be ſung." Orazio Vecchi ſuppoſing himſelf the inventor of this harmonious ſpeech, did not know what high authority there was for the practice: however, not content with a *triple* union, for one of his characters, his interlocutors had all polyphonic voices; which, by his *quintuple* alliance, rendered the voice of each individual performer a *full organ*.

Vecchi lived in an age when an opportunity for fugue and imitation was irreſiſtible. In ſcenes of dialogue ſuch contrivances might have been turned to account; but there is little diverſity of ſtyle or movement from the beginning to the end of the piece. The language is in general *Modeneſe* and not intelligible even to many Italians.

By comparing theſe ſpecimens with thoſe given of the narrative or recitative ſtyle, for a ſingle voice, from Emilio del Cavaliere, Jacopo Peri, Giulio Caccini, and Claudio Monteverde, the legiſlators of dramatic Muſic, it appears that Muratori has been guilty of two miſtakes in his account of Orazio Vecchi's muſical comedy: firſt, in ſuppoſing it to have been the earlieſt of the kind that was wholly ſung from the beginning to the end, without any mixture of declamation, as inſtances have been produced of eight anterior pieces of the ſame kind; ſecondly, in imagining that Rinuccini took this drama for a model, as the dramas which Emilio del Cavaliere ſet for Florence ſo early as the year 1597 offered him an example of a

ſpecies of Muſic much more dramatic than the madrigal ſtyle of Vecchi, which was preciſely that which Rinuccini and his learned Florentine friend wiſhed to avoid.

When and where the firſt opera buffa was performed, *in ſtilo recitativo*, I have not been able to aſcertain. There was a mixture of comic characters in almoſt all the muſical dramas of the laſt century; however, in 1641, ſoon after the introduction of ſerious operas upon the Venetian ſtage, we find the comic-opera of *La Finta pazza*, written by Claudio Strozzi, and ſet by Sacrati, and *La Ninfa avara*, written and ſet to Muſic by Benedetto Ferrari, in the liſt of the muſical dramas of that year. And among thoſe performed at Rome and Bologna, about the ſame time, though the Muſic is not eaſy to find, the words have been preſerved in many collections of poems. The famous opera of *Orontea*, firſt ſet by Ceſti 1649, as mentioned elſewhere, was a tragi-comedy; as was the opera of *Eriſmena* ſet by Cavalli in 1655, of which alſo an ample account with ſpecimens of the Muſic have been given. But at this time, air, which was ſcarcely ſeparated from recitative, had not two diſtinct characters, as at preſent, for ſerious and comic purpoſes; for the ſubjects of comic-operas, during the laſt century, were ſeldom ſo farcical as thoſe of modern burlettas, and therefore were leſs likely to ſuggeſt ſuch gay, groteſque, and frolickſome meaſures (*i*). Indeed, we learn but little of the burletta Muſic of Italy till the comic-operas of Latilla, Ciampi, and Galuppi, were performed on our ſtage, of which we ſhall have occaſion to ſpeak hereafter.

Intermedii or Intermezzi.

The ancient Romans frequently had *ſatiræ* performed between the acts of their regular comedies; and theſe were afterwards exhibited as farces, at the end of pious pieces (*k*).

(*i*) Tragi-comedies in Muſic had a very early admiſſion on the ſtage at Bologna, during the laſt century: as *Andromeda Tragicomedia*, ſet by Girolamo Giacobbi, Maeſtro di Capella of S. Petronio, and founder of the academy *de' Filomuſi* in that city, was performed in 1610, and *Amore vuol gioventu, Scherzo drammatico*, at Viterbo, 1659; *Muſica di Giambatiſta Mariani*, 1659. But the only real burlettas, which I have met with, are *Girello, Dramma burleſca*, ſet by Piſtocchi, 1672, which was repreſented at Venice by little figures of wax; *I dui Diogeni, Dramma burleſca per Muſica*, and *Agrippina in Baja*, Scherzo Drammatico per Muſica, were both performed at Ferrara, 1687.

(*k*) See Quadrio, Tom. V. p. 43.

The mimes at firſt ſupplied the place of choruſes in Roman dramas; and to theſe ſucceeded *ſinging*, according to Diomede (*l*). Of what this ſinging conſiſted, is not known, as none of the ſongs are come down to us; but it is natural to imagine it to have been a ſpecies of cantata, reſembling perhaps the ancient *ſcolia* of the Greeks, written upon ſome moral ſubject.

The modern Romans or Italians can deduce all their dramatic cuſtoms and characters in a regular ſeries from their anceſtors, except Muſic in counterpoint. And in their moſt early attempts at theatrical exhibitions in the vulgar tongue, they had *intermezzi* between the diviſions of each piece. In many of the moſt ancient myſteries that were declaimed without Muſic, hymns or pſalms were ſung between the acts, and printed with theſe pieces. And in their firſt regular comedies, they had ſinging and inſtrumental Muſic between the acts. Creſcimbeni (*m*) ſays, that in a farce written by Damiano, and printed 1519, there were verſes in *ottava rima* prefixed to every act, which were ſung to the ſound of the lyre or guitar, by a perſonage called *Orpheus*, who had no other employment. At other times a madrigal was ſung between the acts, under the title of *chorus*, in imitation of the ancient comic writers, who introduced ſinging and Muſic between the acts in the time of Horace inſtead of the choruſes, which the Greeks had to their comedies as well as tragedies. Each act of the old Italian comedies had an argument or prologue, and ſometimes both. In the old myſteries this argument or prologue was always ſpoken or ſung by an Angel: *l'Angelo nunzio*.

Short pieces, called *Intermezzi in Muſica*, preceded operas in air and recitative, near fifty years (*n*). Quadrio, however, ſays that they were at firſt only madrigals and canzonets (*o*). And adds, that in later times, recourſe was had to *intermedij* or *madriale* between the acts of a play or opera, chiefly when the principal piece was feeble, or the performers not of the firſt claſs.

(*l*) Lib. iii.

(*m*) *Coment.* Vol. I. p. 197.

(*n*) *Riſorgimento d' Italia*, Tom. II. p. 277. But Quadrio, Tom. III. p. 83, mentions *Intermedij* by Giambatiſta Strozzi, in a comedy called *Il Comodo*, by Landi, printed at Florence 1539.

(*o*) Tom. V. p. 503.

In a book entitled *Deſcrizione degl' Intermedii*, for the arrival of the arch-duke of Auſtria, in Florence, 1569, "compoſed by the "moſt learned aud ingenious Aleſſandro Striggio, *nobiliſſimo gen-* "*tiluomo*," as he is called in the preface, theſe intermezzi are mere madrigals *(p)*.

Intermezzi were written for the *Aminta* of Taſſo, and printed with ſeveral editions of that celebrated paſtoral; as were thoſe written by Guarini himſelf for his *Paſtor fido*. And theſe, as well as the *Intermezzi* of the *Filli di Sciro* of Bonatelli, printed 1619, were nothing but ſimple madrigals. The public, however, being ſoon tired of theſe eventleſs and inactive choruſes, more animated ſcenes of humour and character were inſtituted in their ſtead.

But they do not ſeem always to have been confined to ſubjects of low humour and buffoonery: in 1623, *L'Amoroſo Innocenza*, a tragi-comic paſtoral was acted at Bologna, *con gl' Intermezzi della Coronazione di Apollo, per Daſne convertita in Lauro*, written by the author of the piece. The Muſic of the intermezzi was compoſed by Ottaviano Vernizzi, organiſt of the church of S. Petronio, in the ſame city.

However, buffoon intermezzi in Muſic were in high favour during the early part of the preſent century. What they were at Venice about the year 1721 is very well deſcribed by Mr. Wright, a good judge of Muſic *(q)*.

"The intermezzi, or intermediate performances, which they "have in ſome of their ſmaller theatres between the acts, are very "comical in their way, which is ſomewhat low, not much unlike "the farces we ſee ſometimes on our ſtage. They laugh, ſcold, "imitate other ſounds, as the cracking of a whip, the rumbling "of a chariot wheels, and all to Muſic. Theſe intermezzi are in "*recitativo* and ſong, like the operas. But ſuch entertainments, "between the acts of an opera, ſimilar in the manner but different "in ſubject, ſeem to interrupt the unity of the piece itſelf. And

(p) Aleſſandro Striggio's compoſitions were in great favour in England during the reign of Queen Elizabeth; and his works are often cited by Morley in his *Introduction*.

(q) *Travels into Italy*, Vol. I. printed 1730.

"if

" if they will have ſuch mirth excited, it ſhould ſeem better at the " end of the performance, as the *petite piece* in France, and the " farces, with us, after a ſerious drama."

A collection of theſe ſcenes, or little dramas, was publiſhed at Amſterdam, in two volumes, 1723, at which time few operas would go down without this coarſe ſauce. Indeed, their favour continued increaſing in Italy, for more than ten years after this period, as I find *Pertici* and *Jozzi* employed at Rome in the year 1732, to ſing in the intermezzi of the operas of *Berenice* and *Cajo Fabrizio*, ſet by *Sarro* and *Haſſe*; and about the year 1734, was firſt performed at Naples, the celebrated intermezzo of *La Serva Padrona*, ſet by Pergoleſi, which, ſixteen years after, made ſo many converts to Italian Muſic in France, and gave birth to Rouſſeau's excellent *Lettre ſur la Muſique Francoiſe*, and to diſputes which are not yet ended. But this charming Muſic, which all the reſt of Europe ſo much admired, was ſo little noticed in Italy during its firſt performance, that the name of the *Serva Padrona*, as an intermezzi ſet by the celebrated Pergoleſi, is not to be found in the laſt edition of the *Drammaturgia accreſciuta e continuata fino al l' anno*, 1755!

It ſeems, however, as if Pergoleſi's ſucceſs in this little muſical farce had been the deſpair of all his brethren; for we hear of no more *intermezzi* after the year 1734, about which time they ſeem to have been ſuperſeded in favour of *dancing*, and indeed of good taſte, to which theſe farces, however comic the words, and ingeniouſly ſet, acted, and ſung, muſt have been always offenſive. Rouſſeau has well obſerved, that when the action of a drama is interrupted, either by an intermezzo, a dance, or any other amuſement foreign to the principal ſubject of the piece, every art becomes independent, and the intereſt of the audience entirely annihilated. For this reaſon, ſays he, the Italians have at length baniſhed comic intermezzi from their opera: for however agreeable, piquant, and natural ſuch ſpectacles may be in themſelves, they are ſo ill placed in the middle of a tragic action, that the two pieces mutually deſtroy preceding effects, as the one can only intereſt at the expence of the other.

CHAP.

CHAP. IV.

Of CANTATAS, *or narrative Chamber-Muſic.*

THE ſecular Muſic of Italy, has never been in an abſolute rude ſtate for more than two centuries. It has beeen *burniſhing* during that period, but can hardly be ſaid to have wanted a *file*. On the contrary, ours, and that of every other part of Europe, a hundred years ago wanted a raſp, a pruning-knife, a pair of ſheers, a mattock, and a ſpade. Indeed, that of Germany before Keyſer, of France before Lulli, and of England before Purcell, wanted every thing which cultivation, imitation, and a total change of ſtyle have ſince given it.

As *cantatas* were firſt ſuggeſted by the muſical recitation of the opera in which the chief events were related in recitative; in like manner they received ſeveral progreſſive changes during the laſt century, previous to their perfection. Firſt, they conſiſted, like opera ſcenes, of little more than recitative; with frequent formal cloſes, at which the ſinger, either accompanied by himſelf or another performer on a ſingle inſtrument, was left at liberty to ſhew his taſte and talents.

The next change was in having a ſingle air, generally in triple time, diſtinct from the recitative, and repeated to different ſtanzas after each narrative part of the poem, like modern ballad airs. At this time the term *Da Capo* not being in uſe, the air was written over again, as often as it was wanted, ſometimes in exactly the ſame notes, but more frequently, with little changes and embelliſhments to the ſame baſe, and to different ſtanzas.

It has been ſaid (*r*), that "*Da Capo* is a new invention; that it "was unknown to Colonna in 1688, and was firſt uſed by Aleſſan-"dro Scarlatti, in his *Theodora*, 1693; and that in 1715, there "was not an air without it in Gaſparini's opera of *I Tartara*

(*r*) *Traité du Melodrame*, p. 142, note *.

"*alla*

" *alla China.*" But this chronology is by no means exact, as may be proved in the cantatas as well as operas of the laſt century.

In Ceſti's opera of *Orontea*, performed at Venice 1666, there are frequent returns to particular portions of the airs, more indeed in the manner of a *refrein* or burden, than *Da Capo*, or *Rondo*; but in the opera of *Enea*, performed at Genoa 1676; in that of *Aurora*, ſet by Zanetti, and performed in the ſame city 1678, there is a conſtant *Da Capo*, or return to the firſt part of each ſong. And this is a more early period than that of any opera that I have found ſet by Aleſſandro Scarlatti. The practice ſeems to have begun about the year 1660; and in 1661, I find it ſometimes uſed in the opera of *Clearco*, ſet by Tenaglia, and performed at Rome. In the motets, *à voce ſola*, di Monferrato, printed 1673, *Da Capos* occur; about which time it grew frequent; and before 1680, it appears to have been in conſtant uſe.

It has been obſerved, that madrigals for voices alone, and afterwards for inſtruments in uniſon with the ſeveral vocal parts, conſtituted the chief Muſic that was performed in the chamber, and in private concerts, till ſolo ſongs, accompanied by a ſingle inſtrument, were brought into favour by Caccini and his imitators, in Italy and other parts of Europe.

Giulio Caccino detto Romano tells us, in 1615, that though he was born at Rome, he had ſpent thirty-ſeven years at Florence, and had begun to ſing ſolo ſongs in his plain but expreſſive manner, in order to make the words more intelligible than they were in the madrigals and motets of the times. He does not ſeem to claim the invention of *recitative*, though it is given to him by the poet Grillo, who, in a letter of thanks to him for the admirable manner in which he had ſet ſome of his poems, particularly *I Pietoſi affetti*, which had been ſung before the pope, and ſome other madrigals of his writing, ſays, " we are indebted to you for the " invention of a new ſpecies of Muſic; for *ſinging without air*, or " rather for a melodious kind of ſpeech, called *recitative*, which is " noble and elevated, neither mangling, torturing, nor deſtroying " the life and ſenſe of the words, but rather enforcing their energy,

" and

" and ſpirit. This moſt beautiful manner of ſinging is your own, " and perhaps a lucky recovery of the ancient and long loſt method " of ſinging uſed by the Greeks and Romans; an idea in which I " am the more confirmed, by hearing the beautiful paſtoral of Ri- " nuccini ſung to your Muſic; which all thoſe who complain of " the abſurdity of *always ſinging in chorus*, even in dramatic poetry " and repreſentation, agree to admire. In ſhort, this new Muſic is " now univerſally adopted by all perſons of good ears and taſte; " from the courts of Italian princes it has paſſed to thoſe of Spain, " France, and other parts of Europe, as I am aſſured from un- " doubted authority (*s*)."

In the ſecond volume of Doni's works is inſerted (*t*) *a diſcourſe*, ſent by Giovanni de' Bardi, to Giulio Caccini, *upon the Muſic of the ancients, and the art of ſinging*. It diſcovers the author's great reading, but conveys little other information. Indeed, the parade of having ſtudied the Muſic of the ancients is always more likely to gratify the vanity of a ſuperficial Dilettante, than augment the uſeful ſcience of an able profeſſor. Caccini, I think, muſt have been a young ſtudent indeed, to be dazzled by ſuch learning; when, in order to recommend ſimplicity to him, Bardi ſays, that in the many hundred ſongs compoſed by the great muſician Olimpus, he never touched more than four ſtrings of his lyre (*u*).

The reader may perhaps be curious to know what kind of Muſic it was that Caccini, the beſt ſinger of the laſt century, produced; particularly, as he is ſaid by Doni, Bardi, and all the Florentine writers and muſical reformers, to have been the chief inventor of that grace and refinement in compoſing and ſinging *monodie, monologues*, or *ſingle ſongs*, which had been adopted by perſons of taſte all over Italy. And being in poſſeſſion not only of his opera of *Euridice*, printed in ſcore at Venice 1615, but of his *Nuove Muſi-*

(*s*) This letter is dated 1600.

(*t*) Page 233.

(*u*) The late Jean Jacques Rouſſeau did me the honour to ſend me an air of his own compoſition, *Sur trois notes*. But this was an experiment, and ſent as a curioſity; not that the author, fond as he was of the Spartan cuſtoms, wiſhed, in imitation of their treatment of Timotheus, to cut the ſupernumerary ſtrings of every lyre, to his own ſtandard in this *trichord* ſong.

che, or new Compoſitions for the Voice, publiſhed likewiſe in that city the ſame year, I ſhall give ſpecimens from this laſt work, upon which a judgment may be formed of the juſtice with which theſe praiſes were beſtowed; and a compariſon made between his Muſic and that of his predeceſſors and cotemporaries, as well as modern productions.

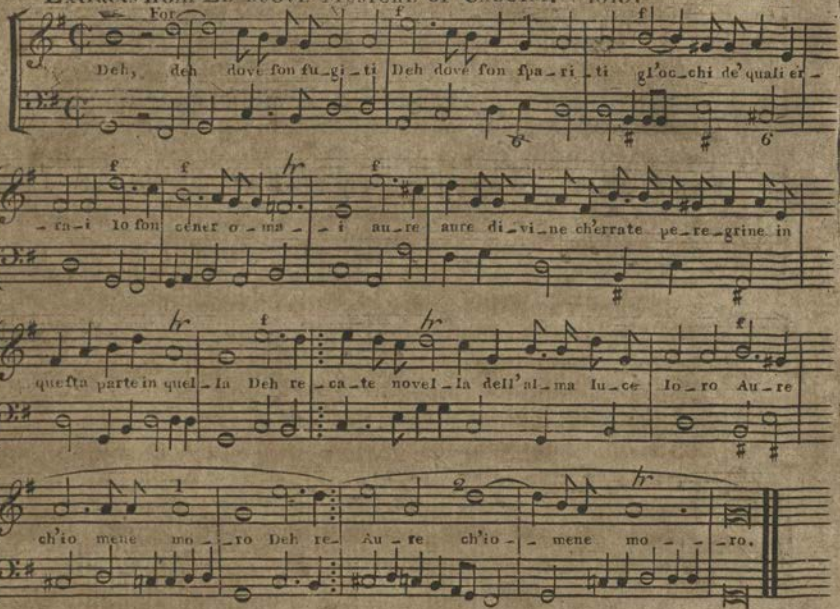
Two things ſeem likely to happen in the peruſal of this Muſic: thoſe who are acquainted with the operas of Lulli, will find a great ſimilarity between his ſtyle and that of Caccini; and contrapuntiſts will ſoon diſcover, that however his melody was admired at the time, the compoſition is neither correct, nor ingenious (*x*). We muſt therefore aſcribe ſome of its ſucceſs to ſimplicity, poetry, and expreſſion; and the reſt to that ſpirit of party againſt *madrigaliſts*, and the authors and admirers of other kinds of full and learned Muſic, which at this time ran high in Italy.

Though we are now inclined to wonder how pleaſing effects could be produced by ſuch ſimple, unadorned, and almoſt unaccompanied melodies; yet, when we conſider what raptures were long after excited in France by a ſimilar Muſic in the operas of Lulli, our wonder will ceaſe; particularly, if we recollect that the paſſages of taſte and embelliſhment, which are now antiquated and vulgar, were then new and elegant; and that the expreſſion of the Muſic of this period in Italy is ſo entirely loſt, that, like a dead language, no one is certain how it was pronounced.

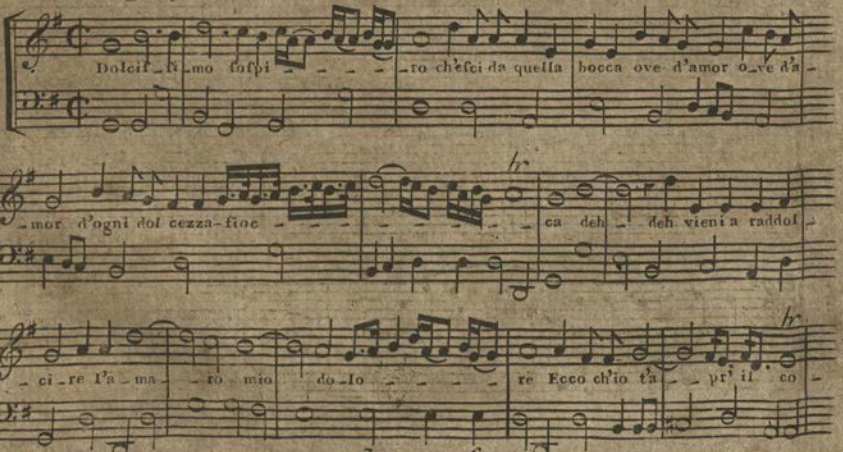
The firſt detached narration that I have found, in *ſtilo recitativo*, is the *Lamento di Didone*, or complaint of Dido, in a work entitled *Le Muſiche del* Cavalier Sigiſmondo d' India, lib. v. printed in Venice 1623, folio. This ſtory, as well as the *Lamentation of Jaſon* over his children, murdered by Medea, and the *Complaint of Olimpia to Bireno*, from Arioſto, are all ſet by this compoſer, who was like-

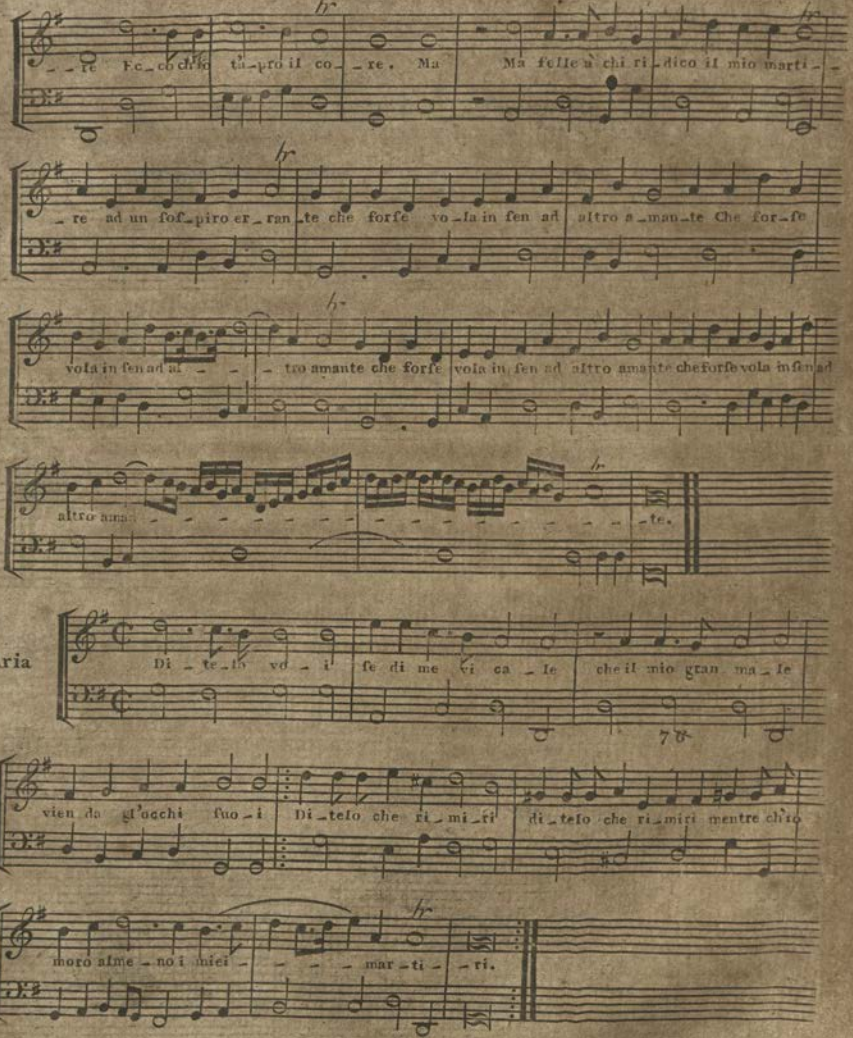
(*x*). Pietro Della Valle, the moſt candid and beſt judge of Muſic of all the writers on the ſubject at this time, after ſpeaking of the ſhare which Caccini had in the invention of recitative, and improvement of dramatic Muſic, ſays, "but for his own more "early compoſition, *con buona pace di lui*, "*non ci trovo tanto buono.*"

Op. di Doni II. 251.



Madrigale, a voce ſola.




re Fe co chio tu pro il co re. Ma Ma folle a chi ri dico il mio marti
re ad un fof piro er rante che forfe vo la in fen ad altro a man te Che for fe
vola in fen ad al tro amante che forfe vola in fen ad altro amante che forfe vola in fen ad
altro ama te.
Aria
Di te lo vo i fe di me vi ca le che il mio gran ma le
78
vien da gl'occhi fuo i Di telo che ri mi ri di telo che ri miri mentre ch'io
moro alme no i miei mar ti ri.

wiſe his own poet, in pure recitative, without the leaſt change of meaſure or mixture of air, except now and then a formal cloſe, of which recitative was not as yet diveſted.

Adami tells us, page 194, that Giovanni Domenico Poliaſchi Romano, admitted into the pope's chapel 1612, compoſed ſeveral *cantatas* in a good ſtyle, and in the beſt taſte of ſinging, which were printed 1618; and page 195, that the Cavalier Loreti Vittorij da Spoleto, ſoprano in the pope's chapel 1622, and one of the firſt evirati employed in muſical dramas on the ſtage, was a celebrated compoſer of *Arie, e* CANTATE *da Camera.*

The firſt time, however, that I have found the term CANTATA, uſed for a ſhort narrative lyric poem, was in the *Muſiche varie a voce ſola del* Signor Benedetto Ferrari da Reggio, printed at Venice 1638; which is twenty years more early than the period at which the invention of cantatas is fixed by ſome writers, who have given the honour to BARBARA STROZZI, a Venetian lady, who, in 1653, publiſhed vocal compoſitions, under the title of CANTATE, *Ariette, e Duetti.* Ferrari, *detto della tiorbo*, for his excellence performance on that inſtrument, was one of the earlieſt compoſers of operas for Venice. Of the two firſt muſical dramas that were performed in that city, 1637 and 1638, Ferrari was only the poet; but in 1639, he was author both of the words and Muſic of the opera of *Armida*, as he was of ſeveral ſubſequent muſical dramas.

In 1638, a line ſeems to have been drawn between recitative and air, in the burleſque cantata of the Cavalier Tarquinio Merula, on the ſubject of Marcus Curtius leaping into the gulf: *Curtio precipitato (y).* Here we have not only long diviſions at the cloſes

(y) This compoſer abounded in whimſical conceits; he has compoſed a four-part ſong to the article *hic, hæc, hoc*, as it is declined in the Latin Grammar, through all its caſes, ſingular and plural. And, as if one ſuch piece of pleaſantry were not ſufficient to amuſe himſelf and friends, he has likewiſe made a madrigal of *qui, quæ, quod.* If this had been done in order to ridicule the almoſt total indifference of contrapuntiſts in general, about this time, as to the choice and expreſſion of the words they ſet to Muſic, the ſatire would have been juſt and laudable; but in his ſerious compoſitions he ſeems to have been poſſeſſed of no more delicacy or intelligence in theſe particulars than his cotemporaries. It muſt, however, be owned that there is rather more melody and motion given to the ſeveral parts of his compoſitions, than theirs.

in the recitative, but frequent changes of meaſure, and movements in triple time, diſtinctly different from recitation (z).

The word CANTATA, according to Du Cange, was uſed in the church as early as the year 1314, to expreſs what we at preſent mean by *anthem*, with which it is ſtill ſynonymous in Germany; being chiefly confined in the Lutheran church to ſacred Muſic. The Romiſh church had many admirable *ſacred cantatas* during the laſt century, by Cariſſimi, Graziani, Baſſani, and others. And during the preſent century, Domenico Scarlatti ſet one at Rome for Chriſtmas Eve, which was performed in the Apoſtolic palace, 1717. Bononcini ſet another, 1729, for the ſame occaſion and place. The difference at preſent between *ſacred cantatas* and *motets* ſeems to be the recitative.

The ſecular *cantata* is a ſpecies of compoſition extremely well ſuited to the chamber, in which fewer parts and great effects, and leſs light and ſhade are neceſſary, than in eccleſiaſtic or dramatic Muſic; for the performance being in ſtill life, and the poet and muſician without an orcheſtra or choir to aſſiſt in painting the ſtronger paſſions, compoſers aimed, for a long time, at no effects out of the power of a ſingle voice and a ſingle inſtrument to produce.

Cantatas of conſiderable length, accompanied by a numerous band are uſually performed in Italy on great occaſions of feſtivity: as the reconciliation of princes after long diſunion, or the arrival of great perſonages in the capital of a ſtate. Thus, when pope Ganganelli and the King of Portugal were reconciled, in 1770; and ſoon after, when the preſent Emperor arrived at Venice, on his firſt viſiting

(z) Theſe mixtures of recitative and air, were afterwards called *Arioſe Cantate*, in a work publiſhed at Venice 1655, by SEBASTIAN ENNO, which is called *libro ſecondo*. In this little book, in long 8vo, of only four ſtaves on each page, I find, for the firſt time, the following muſical terms to expreſs the different degrees of *quick* and *ſlow* in the performance of the ſeveral movements: *Adagio*, for adagio; *Più adagio*; *Affettuoſo*; *Preſto*; *Da Capo ſe piace*; *Allegro*. And in the *Cantate da camera a voce ſola*, publiſhed at Bologna 1677, by GIO. BAT. MAZZAFERRATA, not only all theſe technical terms occur, but *Vivace*, *Largo*, and *Ardito*. Though theſe ſongs are called *cantate*, in the title-page, yet in the running-title they are ſtyled *canzonette*; a name that Metaſtaſio has given to his charming lyric poems called *La Primavera*, *l'Eſtate*, *La Libertà*, *La Palinodia*, and *La Partenza*, which have been often ſet as *cantatas*, and ſo called, when recitative and different airs have been employed.

Italy,

Italy, cantatas were ſung at Rome and Venice equal in length to an opera. But theſe differ eſſentially from what is uſually meant by a cantata or monologue for a ſingle voice, conſiſting of ſhort recitatives, and two or three airs at moſt; as they are occaſional poems in which ſeveral ſingers are employed; but though in dialogue, they are performed, like oratorios, without change of ſcene, or action.

Such languid and whining recitative as that of Emilio del Cavaliere, Jacopo Peri, and Caccini, is now only fit for the ſerious French opera, where it has been continued, from the time it was firſt brought to Paris by Lulli, to the death of Rameau, and by his diſciples and admirers, to the preſent time. At firſt it was not ſufficiently diſtinguiſhed from air in Italy, if any thing then might be called *air*; but it would perhaps be more accurate to ſay, that it then admitted too much *ſinging*, too many long notes and formal cloſes, for dialogue and narration. Montiverde accelerated its march a little; but it was not till after the middle of the ſeventeenth century, that recitative received its laſt laws and true character from the productions of the admirable Cariſſimi and Stradella.

Recitative and air being ſeparated, and brought to a general ſtandard in the compoſition of cantatas about the middle of the laſt century, ſpecimens of ſtyle need only be given when a compoſer of ſuperior genius conſiderably outſtripped his cotemporaries, and by ſome bold and vigorous effort, added to the common ſtock of melody, harmony, modulation, or contrivance, ſomething that has been generally approved by the public, and adopted by profeſſors. To trace invention and improvements of this kind to their ſource, ſeems at once the moſt neceſſary and difficult part of a muſical hiſtorian's buſineſs.

No compoſer of the laſt century was more the delight of his cotemporaries or more reſpected by poſterity than GIACOMO CARISSIMI, Maeſtro di Capella of the German college at Rome. Kircher, in his *Muſurgia* (*a*), deſcribes his Muſic and its effects in terms of high panegyric; and ſpeaks of him as a maſter then living, 1650, who had long filled the place of compoſer to the *Collegio Apollinare* with great reputation. He began to flouriſh about the year 1635, and, according to Mattheſon (*b*), was living in 1672. His produc-

(*a*) Tom. I. p. 603. (*b*) Ehrenpforte, p. 135.

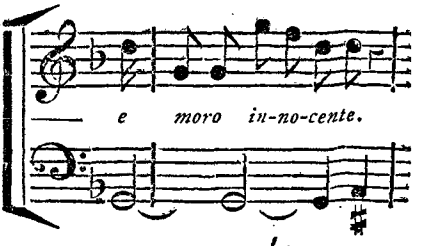
tions

tions are very numerous, though it does not appear that he ever compoſed for the theatre.

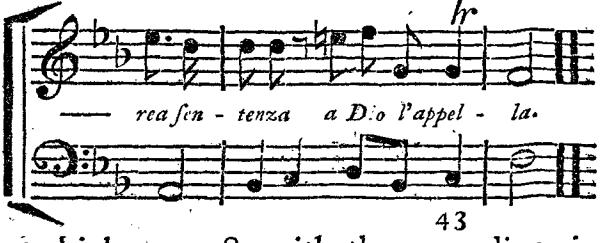
His ſacred and ſecular cantatas, and motets, have always had admiſſion in every collection of good Muſic. It has been often aſſerted by muſical writers that he was the inventor of cantatas; but it has already been ſhewn, that theſe *ſcene da camera*, or monodies, had a more early origin. Cariſſimi, however, muſt be allowed not only the merit of transferring the invention from the chamber to the church, where he firſt introduced cantatas on ſacred ſubjects, but of greatly improving recitative in general, rendering it a more expreſſive, articulate, and intelligible language, by its approximation to ſpeech and declamation.

Many of Cariſſimi's works are preſerved in the Britiſh Muſeum (*c*), and in Dr. Aldrich's Collection, Chriſt-church, Oxford.

In a beautiful cantata on the death of Mary Queen of Scots, beginning: *Ferma, laſcia, ch' io parli* (*d*), he ſeems to have been the firſt who gave the true form to the cadence of recitation, at this paſſage:



He has, however, in the ſame cantata ſeveral formal cloſes, which belong only to air and melody, ſuch as:



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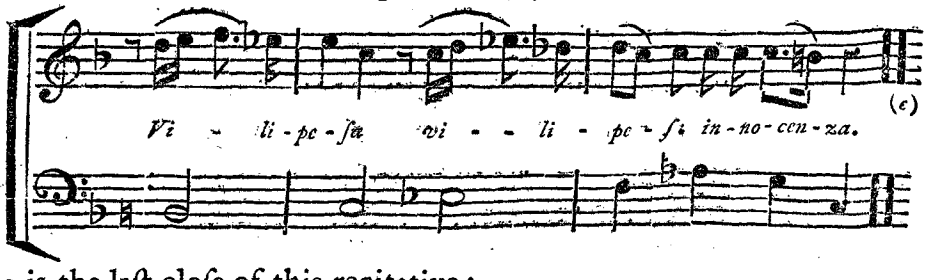
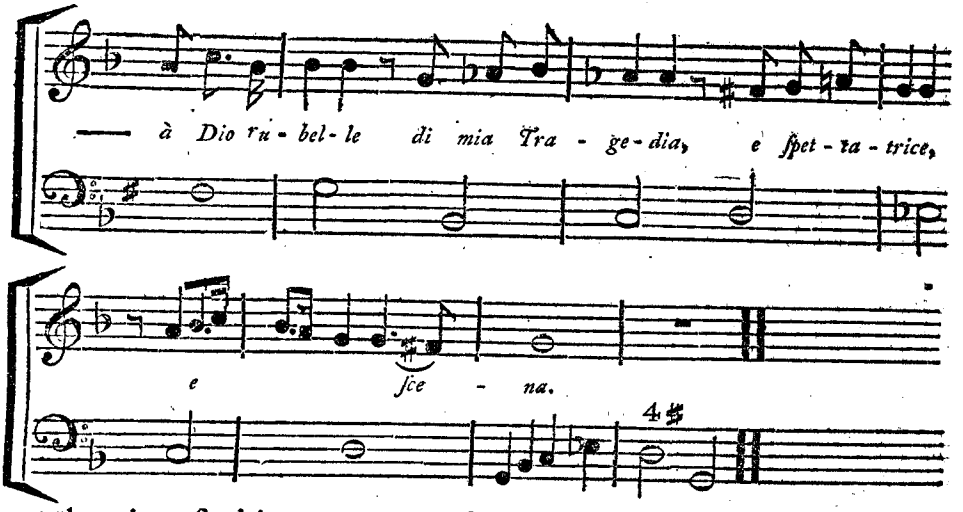
The following paſſage, which connects with the preceding, is however very beautiful and pathetic (*d*):



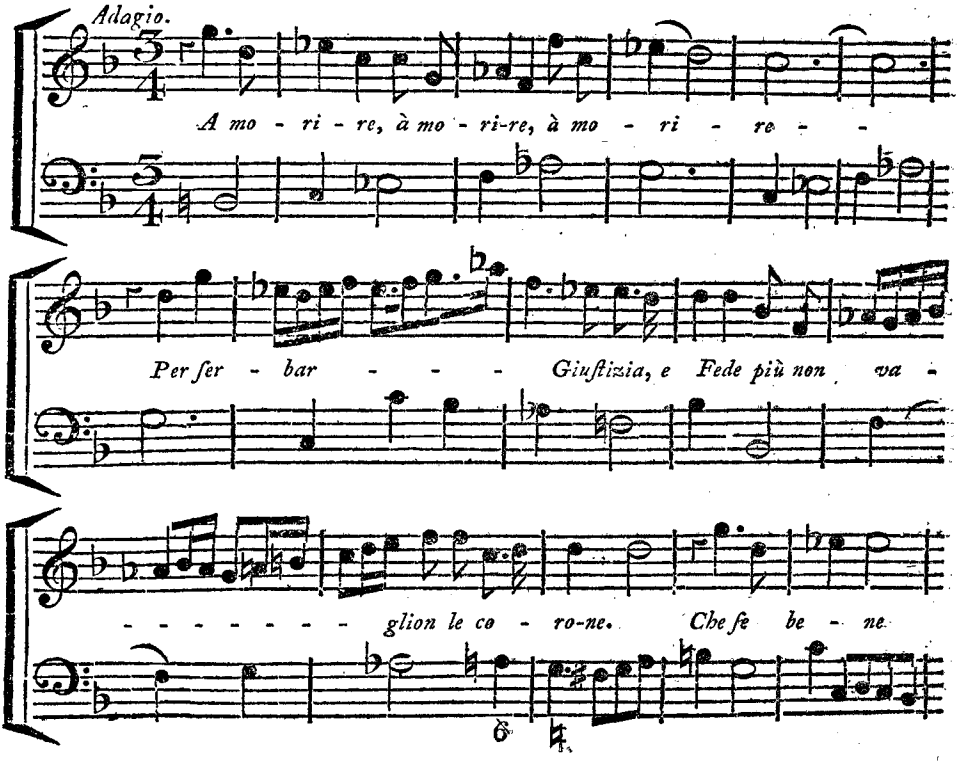
as is the laſt cloſe of this recitative:

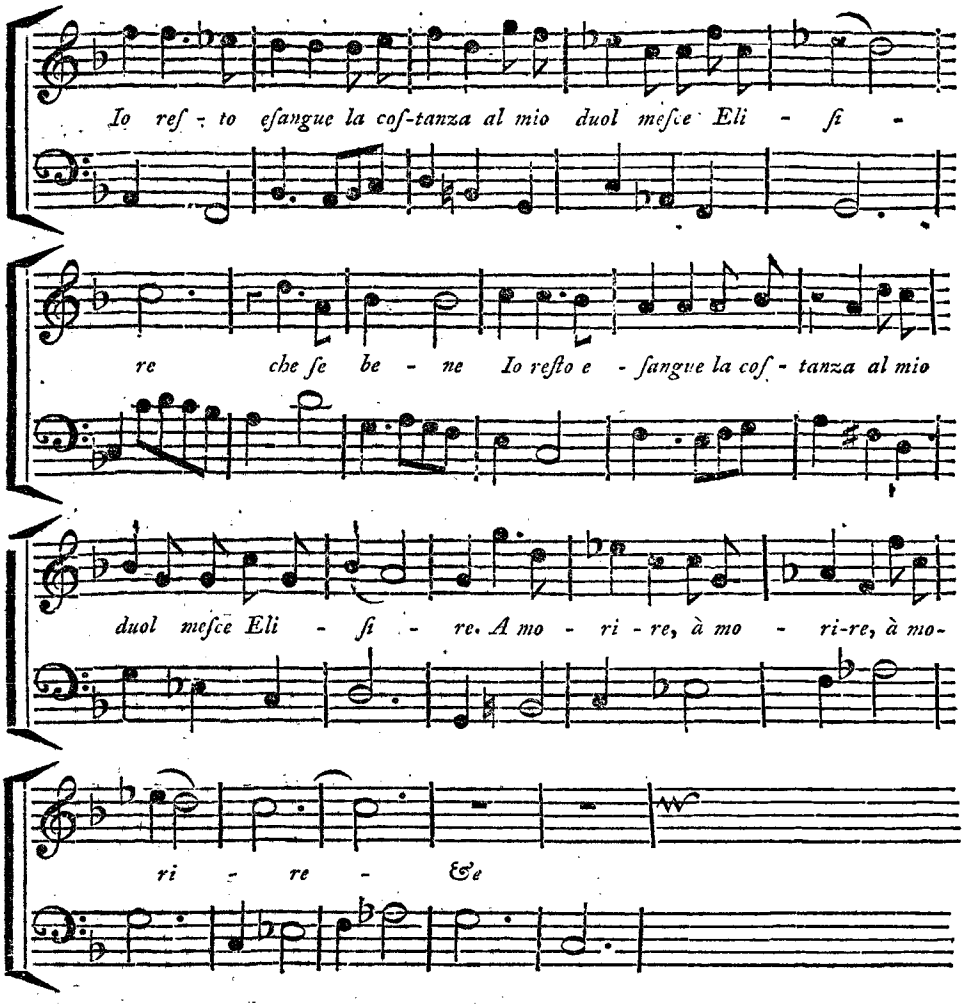
(*c*) No. 1265, 1272, and 1501.
(*d*) Britiſh Muſeum, No. 1265.
(*e*) Cariſſimi never writes a ſharp at the cleſs, nor a flat, unleſs on B; though he frequently compoſes in keys that require three or four.



The airs of this cantata are ſimple and pathetic, of which the following fragment is a ſpecimen.

Air by CARISSIMI, *in his Cantata on the Death of Mary Queen of Scots.*





There is ſomething intereſting in the moſt trivial compoſitions of this admirable maſter, and in his works may certainly be traced more traits of fine melody than in thoſe of any compoſer of the ſeventeenth century. Of twenty-two of his cantatas preſerved in the Chriſt-church Collection, Oxon. there is not one which does not offer ſomething that is ſtill new, curious, and pleaſing; but moſt particularly in the recitatives, many of which ſeem the moſt expreſſive, affecting, and perfect, that I have ſeen. In the airs there are frequently ſweet and graceful paſſages, which more than a

hundred years have not impaired. It is, however, in the *diviſions* of this, and of all old Muſic, that the time when it was compoſed, and the changes of taſte, are chiefly diſcoverable. Theſe are the faſhionable forms and trimmings, which ſoon give way to others; but the principal ground-work, or materials, if good at one time, would not loſe their value at another.

A commentary on theſe cantatas would occupy too much ſpace in this work; and, unleſs I could exhibit them, entire, to the muſical reader's view, would convey but little information; however, ſome fragments are ſo beautiful and freſh, that I cannot help allotting them a place, on the following plates, as authentic memorials of muſical expreſſion and refinements with which the genius and intelligence of Cariſſimi had enriched the art, about the middle of the laſt century.

The fragments N° I. II. and III. are from pathetic movements in his cantatas, preſerved in the Brit. Muſ. and which ſeem as if they could never be old or common. N° III. according to Pacchierotti, ſtill conſtitutes a part of the muſical language of the Sicilians.

IV. Pathetic expreſſion, and curious modulation, from the Oxford manuſcript.

V. and VI. Fragments of Siciliana.

VII. Is plaintive and can never be vulgar.

VIII. Puts us in mind of Purcell; and IX. of more modern compoſers.

X. Elegant imitations.

XI. The whole movement, whence this is taken, furniſhes melody, harmony, and modulation, to the beauties of which the greateſt maſters of modern times have added but little.

XII. Is a graceful and pleaſing air, the *motivo* of which has been often uſed in the preſent century. The diviſions in this and in ſeveral of Cariſſimi's chearful movements were not diſdained, long after, by Corelli and Handel.

XIII. This ſingle air, without recitative, ſeems the archetype of almoſt all the *arie di cantabile*, the adagios, and pathetic ſongs, as well as inſtrumental ſlow movements, that have been ſince made.

XIV. Is a muſical phraſe that ſtill retains its bloom.

The XIX. of his cantatas, in the Ch. Ch. Col. is truly a curioſity, throughout, for the recitative, modulation and comic caſt of ſome traits in the melody. This ſeems the fineſt model for a baſe ſong, that I have ever ſeen. It was certainly compoſed for a voice of that kind, of uncommon compaſs and flexibility *(f)*; all the cloſes are particularly of that character, and in a grand and majeſtic ſtyle; it begins *Olà, penſieri.*

The laſt of theſe twenty-two cantatas contains many refinements and ſubtilties of compoſition, that are thought new and *recherchés* at preſent, when uſed by the firſt profeſſors in Europe.

XV. Is taken from a dialogue, or duet, between Democritus and Heraclitus, in which Cariſſimi has given a curious example of the contraſt and effects of our two genera of major and minor keys; for nearly the ſame melody, which is chearful in a major key, when repeated in the minor, has all the pathetic of a different ſtyle, time, and arrangement of notes.

Beſides his numerous cantatas, duets, trios, and four-part ſongs, Cariſſimi's compoſitions for the church, where he firſt introduced inſtrumental accompaniments, diſcover more genius, elegance, and deſign, than thoſe of any preceding or cotemporary compoſer. Stradella's untimely death perhaps only prevented him from writing as much, and as well, as Cariſſimi.

Kircher (*g*), the cotemporary of Cariſſimi, after a juſt eulogium on his compoſitions in general, and telling us that he had the power of exciting in his hearers whatever affection he pleaſed, ſpeaks of his oratorio of Jephtha, and the new and admirable effects produced in it by his knowledge of harmony, modulation, and happy expreſſion of the paſſions. The chorus in his ſacred drama: *Plorate filiæ Iſrael*, which follows the *lamento della figlia di Jepte*, is as remarkable for the accuracy of fugue and imitation, as for its plaintive expreſſion.

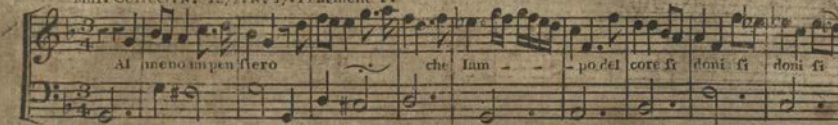
According to Mattheſon (*b*), the famous German compoſer,

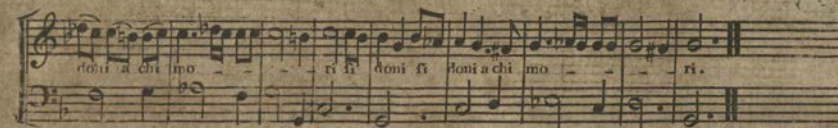
(f) The compaſs of two octaves, from the higheſt D in the baſe to the loweſt, is the ſame as that of Purcell's famous anthem, "Out of the deep."

(*g*) *Muſurgia*, Tom. I. p. 604.

(*b*) Ehrenpforte, p. 135.

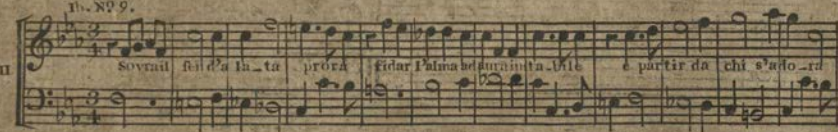
Muſ. Collect. Nº 1272. Nº 17. Fragment I.

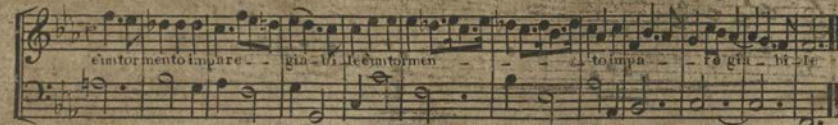




Ib. Nº 9.

II

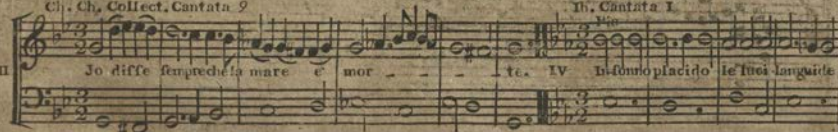




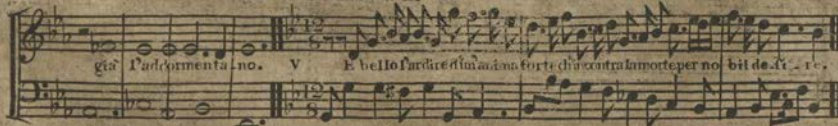
Ch. Ch. Collect. Cantata 9

Ib. Cantata I

III

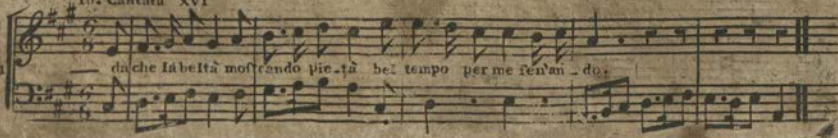


Ib. Cantata III



Ib. Cantata XVI

VI



VII. Deh deh contentatevi ch'io mi lamenti

VIII. Quanto colui s'in gan na che quest

anima amante per Nobile sembiante per troppo teme raria hoggi condanna quanto quanto co_lui s'in-

ganna è un aquila il mio core che l'occhio del pensier

IX. Si congiu_ri contro me la for

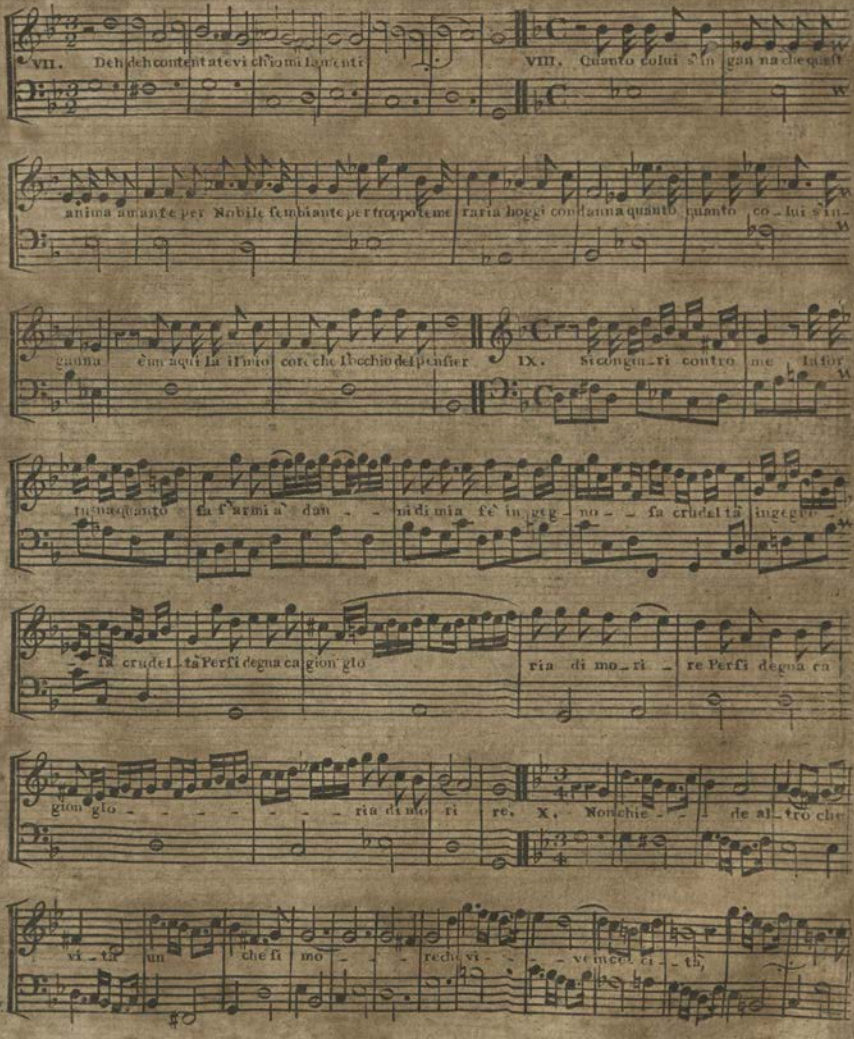
tuna quanto sa s'armi a' dan_ni di mia fè in geg_no_sa crudel tà ingegno

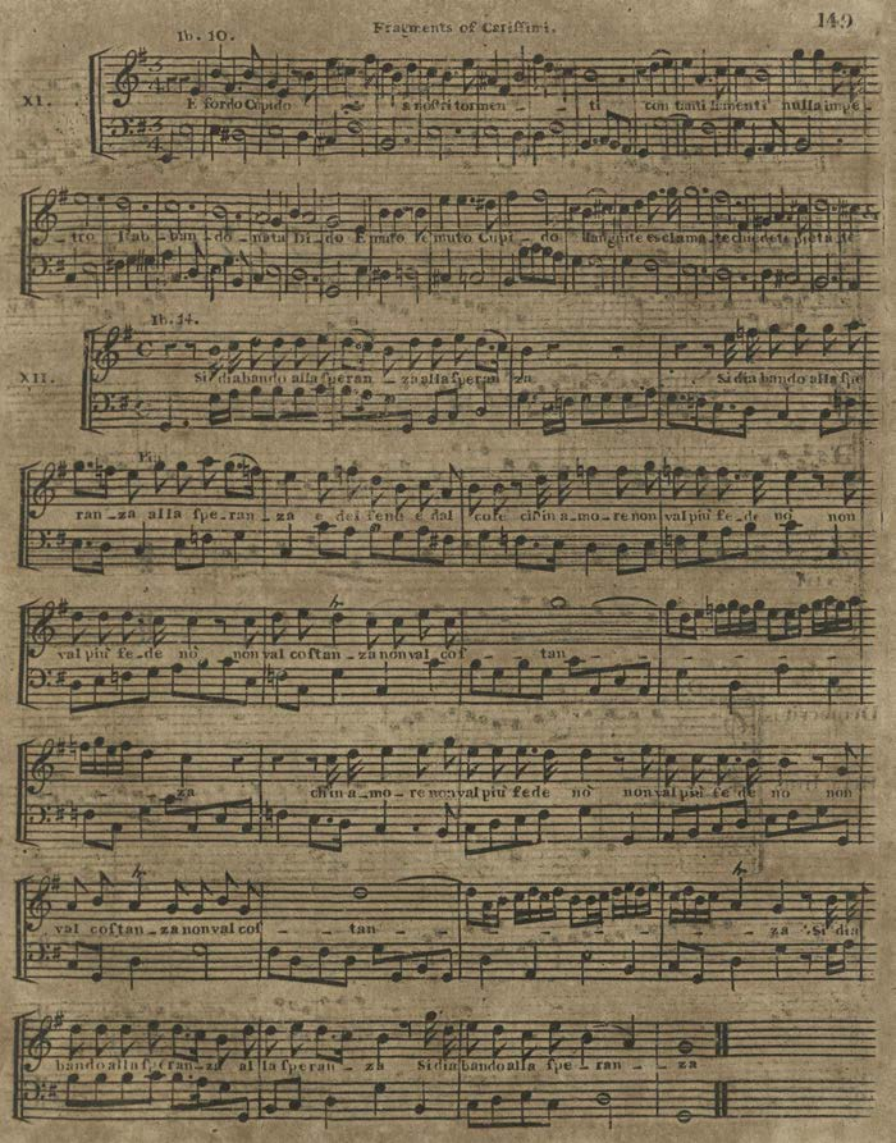
_sa crudel_tà Persi degna ca gion glo ria di mo_ri_re Persi degna ca

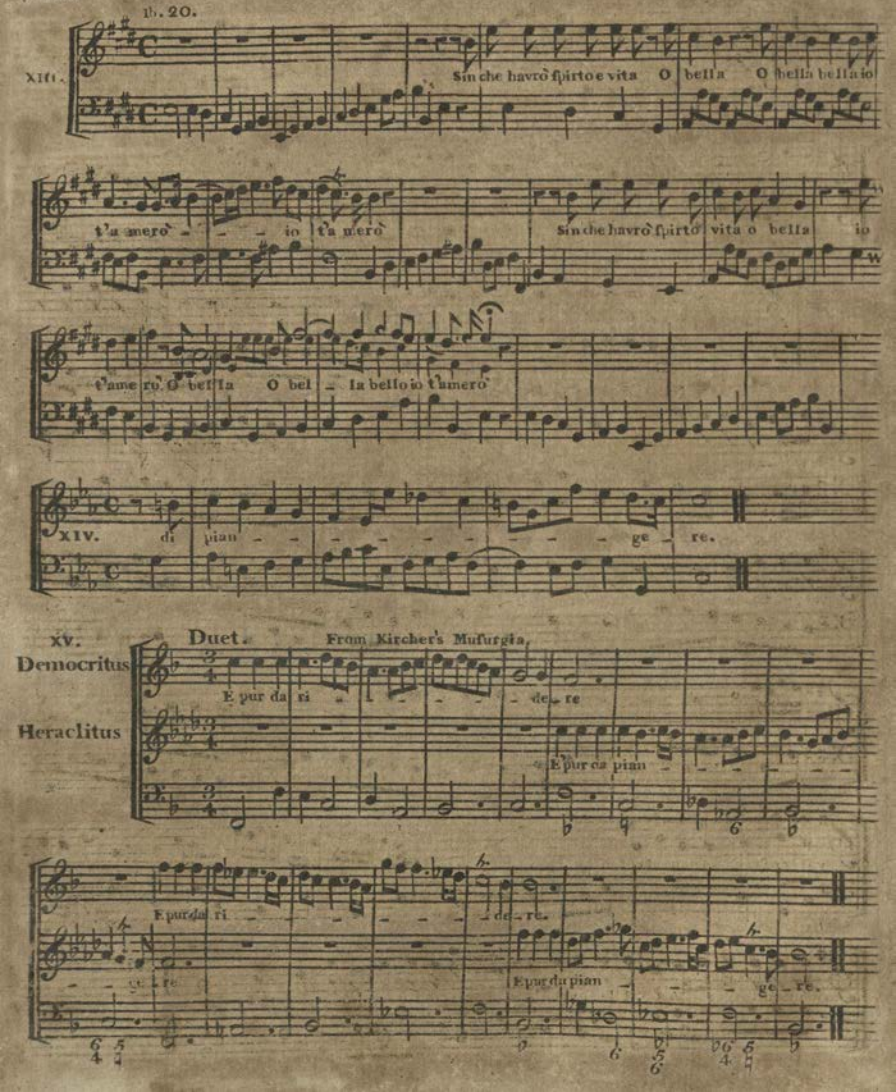
gion glo_ria di mo ri re.

X. Non chie_de al_tro che

vi_ta un che si mo_re che vi_ve in cec_ci_tà,



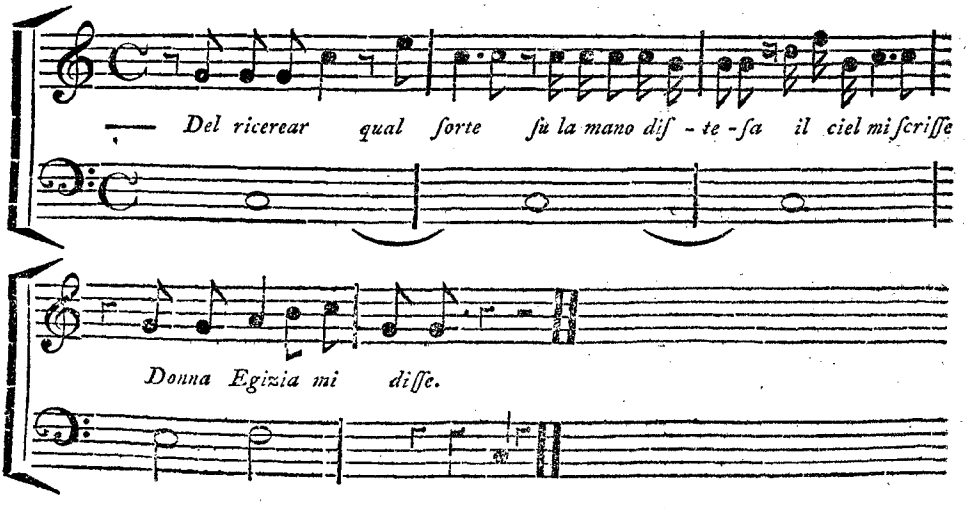

Ib. 10.
XI.
E sordo Cupido a nostri tormen - ti con tanti lamenti nulla impe -
- tro l'ab - ban - do - nata Di - do E muto e muto Cupi - do languite esclama - te chiedete pietà te
Ib. 14.
XII.
Si dia bando alla speran - za alla speran za Si dia bando alla spe
Pia
ran - za alla spe - ran - za e del seno e dal cole ch'in a - mo - re non val più fe - de nò non
val più fe - de nò non val costan - za non val cos - tan - za
ch'in a - mo - re non val più fede nò non val più fe de no non
val costan - za non val cos - tan - za Si dia
bando alla speran - za al la speran - za Si dia bando alla spe - ran - za


b. 20.
XIII.
Sin che havrò spirto e vita O bella O bella bella io
t'amerò io t'amerò
Sin che havrò spirto vita o bella io
t'amerò O bella O bel la bello io t'amerò
XIV.
di pian ge re.
XV.
Democritus
Heraclitus
Duet.
From Kircher's Musurgia.
E pur da ri de re
E pur da pian
E pur da ri de re.
E pur da pian ge re.

Kerl the younger, was ſent by the Emperor from Vienna to Rome, in 1649, to receive leſſons from Cariſſimi; who is ſaid to have acquired a conſiderable fortune by the exerciſe of his profeſſion, and to have lived to the age of ninety (*i*).

He appears to have been the favourite compoſer and model of Dr. Aldrich, who was poſſeſſed of a complete collection of his works, which he ſcored with his own hand, and ſeems to have ſtudied with great attention. And Purcell manifeſtly formed his ſtyle on the productions of Cariſſimi and Stradella, particularly in his recitative and ſecular ſongs.

Fra MARC' ANTONIO CESTI has already been honourably mentioned as an opera compoſer; but he is entitled to more diſtinction as an early improver of recitative and vocal melody in cantatas. There is a great collection of the cantatas and motets of Ceſti in Chriſt-church, Oxford, by which it appears that recitative was much poliſhed by this compoſer, who furniſhed it with many new idioms and forms of muſical ſpeech which are not to be found in the *muſica narrativa* of his predeceſſors. Inſtead of ſeveral formal cloſes, which are ſo common in the recitation of the firſt operas, we frequently find in the cantatas of Ceſti the true cadence of muſical ſpeech diſtinct from air; as in the following paſſage of the Chriſt-church manuſcript, page 6.



(*i*) *Eſſai ſur la Muſ.* Tom. IV. p. 460.

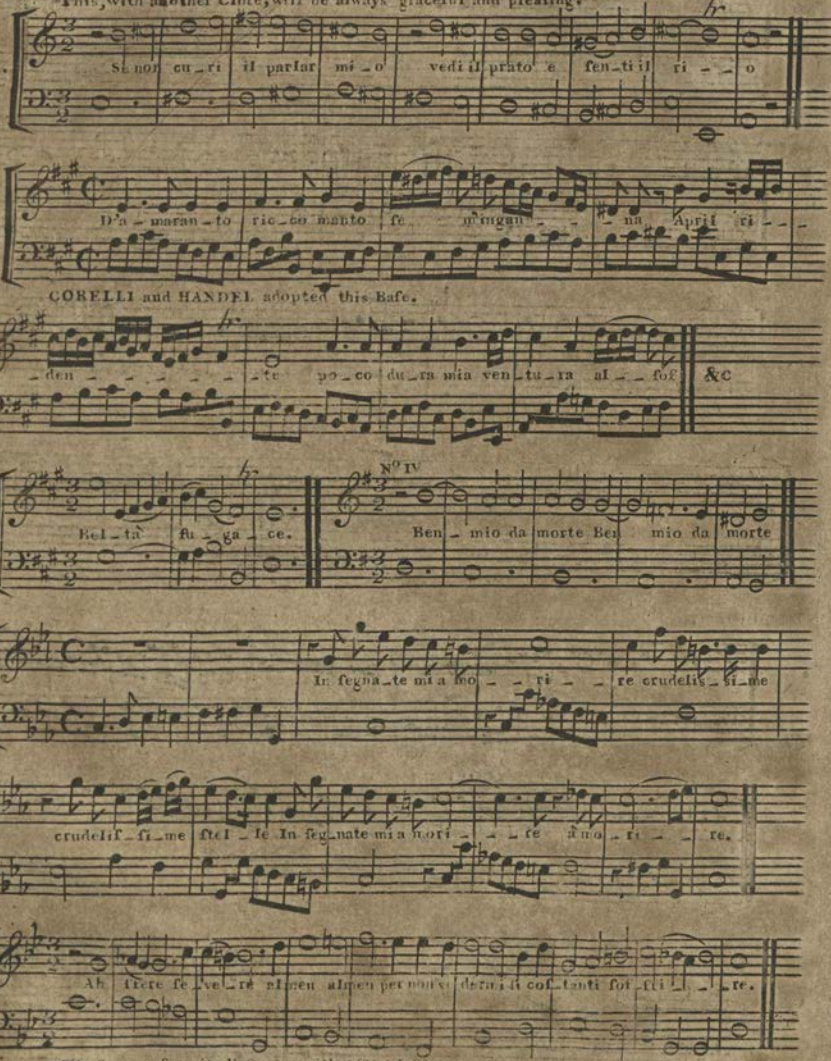
And as for melody, were a collection to be formed of the moſt elegant and ſtriking paſſages of the beſt compoſers of the laſt century, which are ſtill, and ever muſt remain, pleaſing, in the ſame manner as the *beauties* of our beſt poets and moral writers have been ſelected, the works of Ceſti would ſupply a very conſiderable number. Indeed, ſuch a collection would leave but little to ſubſequent compoſers who have been the moſt celebrated for originality and invention. It might check modern vanity, and ſtop diſputation concerning unjuſt claims; individuals would have their proper ſtation allotted them; and juſtice would be done to thoſe gifted mortals whoſe inſpirations have been adopted by the moſt judicious and accompliſhed muſicians of ſucceeding times. But ſuch a compilation, with whatever integrity it may be made, and however juſt the deſign, might have an invidious appearance, and inſtead of being regarded as the only true and intelligible hiſtory of muſical invention, might ſeem the work of a partizan, undertaken with the inſidious view of injuring the reputation of poſterior artiſts.

I ſhall, however, on the following plates, give a few fragments from the works of Ceſti, in the ſame manner as has already been done from thoſe of Cariſſimi.

Luigi Rossi, one of the earlieſt compoſers of cantatas, is celebrated in 1640, by Pietro della Valle, in his letter to Guidiccioni cited above, for his grave *canzonnette*, particularly that which begins: *Or che la notte del ſilenzio amica.* Many of his cantatas are preſerved in all collections which include the Muſic of the laſt century, particularly in the Brit. Muſ. Bibl. Harl. 1265 and 1273, and in Dr. Aldrich's Collection, Chriſt-church, Oxon.

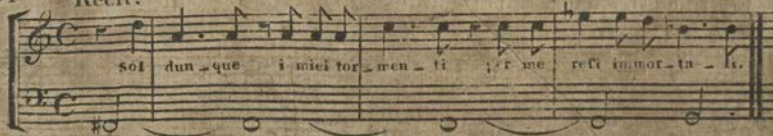
His cantata, *la Fortuna*, in the Muſeum Collection, N° 1265, is of an immeaſurable length. The recitative, however, with formal cloſes, has pleaſing expreſſions in it, that ſtill live. No *Da Capo*, or ſign of reference appears in his cantata, and he writes twice or three times over, the ſame airs; a trouble which theſe expedients would have ſpared. He ſeems to have ſtarted ſeveral flimſy diviſions, which afterwards became common; and, indeed, it appears from his cantatas, that as ſoon as ſecular Muſic had di-

This, with another Close, will be always graceful and pleasing.



These were favorite Passages with STEFFANI.

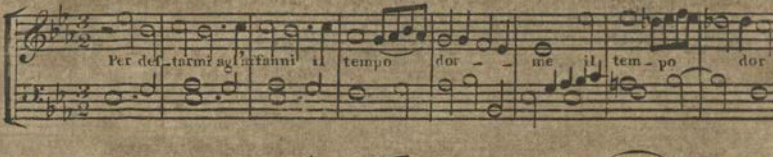
VII. Recit:



VIII.

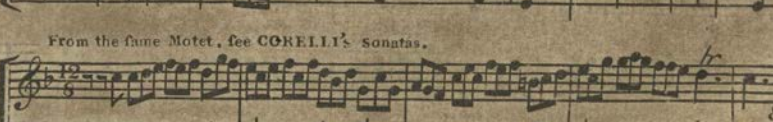
Curious changes of Meaſure.

IX.



Diviſion in a Motet by CESTI, uſed by HANDEL in his Overture of Saul.

X.

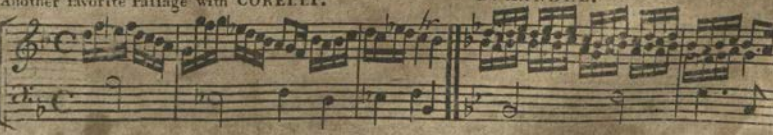


From the ſame Motet, ſee CORELLI's Sonatas.

XI.

Another favorite Paſſage with CORELLI. D^o HANDEL.

XII.



veſted itſelf of the pedantry of perpetual canons, fugues, and multiplied parts, another vice crept into the art, by the frequent and exceſſive uſe of diviſions. Luigi, in ſongs for a ſingle voice, has ſome of this kind as long as thoſe in modern bravura airs.

In the Magliabecchi library at Florence, I found the ſcene of an oratorio called *Giuſeppe figlio di Giacobbe, Opera ſpirituale, fatta in Muſica da Aloigi de Roſſi, Napolitano, in Roma.* And under the name of Roſſi many of his compoſitions may be found in the Muſeum.

The following plates will exhibit ſome of his peculiarities and happy licences, which have been adopted by ſubſequent compoſers, as well as others which ſhould be avoided.

Luigi, in his motets that are preſerved in Chriſt-church Collection, appears to have been as able to write, *à capella*, in many parts with learning, as with elegance in few.

Don GIOVANNI LEGRENZI, of Bergamo, has been already mentioned as a dramatic compoſer, at Venice, for the theatres of which city he produced fifteen operas, between the year 1664 and 1684. He was likewiſe a favourite compoſer of cantatas, of which he publiſhed at Venice two books: one of ten, in 1674; and a ſecond book containing fourteen, in 1679. During his youth he was ſome time organiſt of Santa Maria Maggiore, in his native city of Bergamo; then Maeſtro di Capella of the church *dello Spirito ſanto*, in Ferrara; and laſtly of St. Mark's at Venice, and maſter of the *Conſervatorio de Mendicanti*. He was the maſter likewiſe of the two great muſicians, Lotti, and Franceſco Gaſparini, both of whom are ſaid to have reſided in his houſe at Venice, in the year 1684, in order to receive his inſtructions.

Among the muſical manuſcripts, purchaſed at Rome in 1770, one that ranks the higheſt in my own favour, was the muſic-book of SALVATOR ROSA, the painter, in which are contained, not only airs and cantatas ſet by Cariſſimi, Ceſti, Luigi, Cavalli, Legrenzi, Capelline, Paſqualini, and Bandini, of which the words of ſeveral are by Salvator Roſa; but eight entire cantatas written, ſet, and tranſcribed by this celebrated painter himſelf. The book was purchaſed of his great grand-daughter, who inhabited

ed the houſe in which her anceſtor lived and died. The hand-writing was aſcertained by collation with his letters and *ſatires*, of which the originals are ſtill preſerved by his deſcendants. The hiſtorians of Italian poetry, though they often mention Salvator as a ſatiriſt, ſeem never to have heard of his lyrical productions; and as this book is not only curious for the Muſic it contains, but the poetry; I ſhall preſent my readers with a particular account of its contents, which, being chiefly cantatas, belong to this chapter.

The firſt compoſition in this manuſcript was luckily a ſcene in Ceſti's opera of *Orontea*, which it would have been difficult to have found elſewhere; for of the many hundred operas that were compoſed for the different theatres of Italy during the laſt century, except two or three that have been printed, an entire copy in ſcore of any one of them, before the time of Aleſ. Scarlatti and Bononcini, has hardly been preſerved (*k*).

II. Is a cantata by Capellini, a compoſer of no great eminence; yet there is in it a very pleaſing air in triple time of $\frac{3}{2}$, in which the crotchets are expreſſed by minims hooked or tied like quavers.

III. Is an elegant ſimple air, by Legrenzi, ſung to two different ſtanzas; and as the vocal compoſitions of this maſter are ſomewhat ſcarce, I ſhall preſent my readers with a copy of it.

IV. Is a beautiful Siciliana by Cavalli, the compoſer of Eriſmena, of which an account is given in treating of the Venetian theatre. As the movement is ſhort and characteriſtic, I cannot reſiſt the deſire of inſerting it.

V. Is a cantata, written by Salvator Roſa, and ſet by Ceſti. Recitative had not, as yet, baniſhed formal cloſes, or regular modulation, which encroached too much upon air, and deſtroyed its narrative and declamatory plainneſs and ſimplicity.

Salvator was either the moſt miſerable, or the moſt diſcontented of men. Moſt of his cantatas are filled with the bittereſt complaints, either againſt his miſtreſs, or mankind in general. In this he ſays that he has had more misfortunes than there are ſtars in the firmament, and that he has lived ſix luſtres (thirty years) without the enjoyment of one happy day.

(*k*) For the ſcene in *Orontea*, ſee p. 67.

FRAGMENTS

Example of the 7th resolved upwards

Early use of the extreme Sharp 6th.

Questo picciolo rio che con lingua d'argento mormo-

-rando accompagna il mio la - men - to

Divisions which first appeared in his works, & which afterwards became very common.

Stelle che rimi ratte con pieto so pal

lore il mio grave languire il mio do - lo - re.

Only one ♭ placed at the Clef in C Minor.

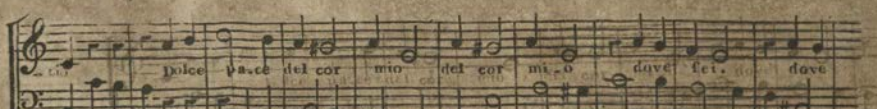
Gelosia che a poco a poco nel mio

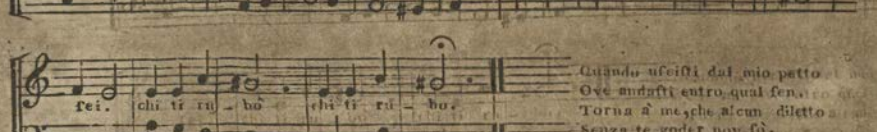
cor ser - pan - do - va

Aria del Legrenzi.

Dolce pace del cor mio, dove sei! dove sei! chi ti ru bò, chi ti ru bò. dimmi al

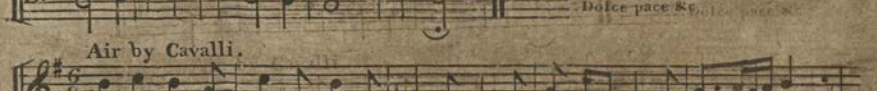
men qual fato rio fuor del sen-ti discac ciò dimmi al men qual fato rio fuor del sen ti discac-

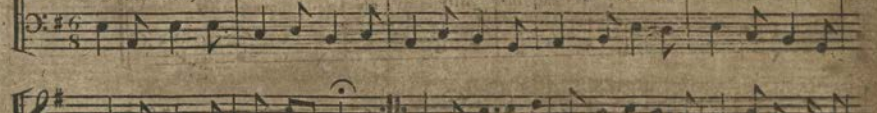


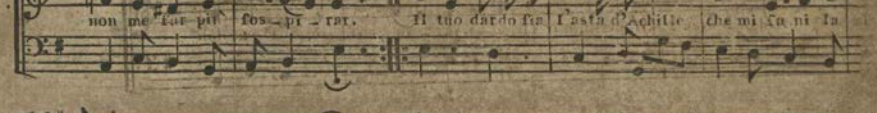


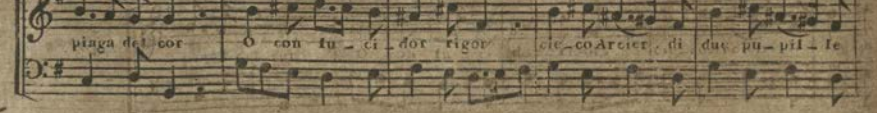
Quando uscisti dal mio petto
Ove andasti entro qual seno
Torna à me, che alcun diletto
Senza te goder non sò.
Dolce pace &c.

Air by Cavalli.

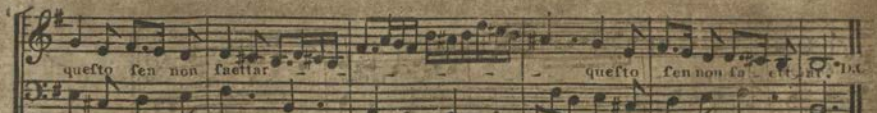








Fragment of a Cantata written by Salvator Rosa & set by Bandini. See p. 160



VI. Is a cantata ſet by Luigi, almoſt wholly in recitative, which, but for the formality of the cloſes, would be admirable.

VII. Another cantata by the ſame compoſer, of which the words are very beautiful. After promiſing eternal conſtancy to his miſtreſs, he ſays.

E ſe la natura avara
Del ſuo mortal teſoro
Da queſta crin mai ti rubaſſe l' oro,
Povero, ma contento,
Lo vedrò bianco
E l' amerò d' argento (*l*).

VIII. A cantata ſet by Cariſſimi, in which the melody is impaſſioned, and the recitative admirable. Too many ſpecimens have already been exhibited of this author's genius and abilities, to render an extract from this compoſition neceſſary.

IX. Is a pleaſing and natural air, by Marc' Antonio Paſqualini, which is repeated to different ſtanzas. The compoſer of this air was admitted into the Papal chapel in 1630; and from the year 1643 to 1670, he was a favourite ſtage-ſinger, with a *ſoprano* voice. Many of his compoſitions are preſerved in the collections of the time, in which more grace and facility appear than force and learning.

X. A cantata, in which the words are by Salvator Roſa, and the Muſic by Ceſti. There is great ſtrength and imagination in this poetry.

In the church of *Santa Maria degli Angeli de' PP. Certoſini*, at Rome, where Salvator Roſa was buried, there is an inſcription on his tomb, at which Creſcimbeni, a Florentine, is angry; as it gives him *il primato ſopra tutti i Rimatori Toſcani* (*m*). This, like almoſt all monumental praiſe, is certainly hyberbolical; but Salvator's poetry ſeems to have great merit for its boldneſs and originality: it is, indeed, ſomewhat rough, even in his lyrics; and his ſatires are often coarſe; but he appears to me always more pithy than his cotem-

(*l*) If Nature, niggard of her treaſure,
Should rob thy hair of all its gold,
Poor, but content, I ſtill with pleaſure
Thy ſilver treſſes ſhall behold.

(*m*) *Comment. alla Stor. della Volg. Poeſ.* Vol. IV. p. 213.

poraries,

poraries, whom Marini's affectation had perhaps enervated and corrupted.

Salvator's cantata, of which we are now ſpeaking, is the incantation of a female, diſtracted with love, diſappointment, and revenge. This lyric poem ſeems to have furniſhed ideas to the author of Purcell's Mad Beſs.—"By the croaking of the toad," &c. And in Salvator all the charms and ſpells of the witches in Macbeth are invoked.

—— all' incanto, all' incanto,
E chi non Moſſe il ciel mova Acheronte.
Io vo magici modi
Tentar profane note
Erbe diverſe, e nodi,
Ciò che arreſtar può le celeſte rote,
Mago circolo
Onde gelide
Peſci varij
Acque chimiche
Neri balſami
Miſte polveri
Pietre miſtiche
Serpi e nottole
Sangui putridi
Molli viſcere,
Secche mummie
Oſſa e vermini.
Suffumigij ch' annerifcano,
Voci orribili che ſpaventino,
Linfe torbide ch' avvelenino
Stille fetide che corrompino
Ch' offuſchino,
Che gelino,
Che guaſtino,
Ch' ancidano
Che vincano l' onde Stigie.
In queſt' atra caverna
Ove nongiunſe mai raggio di ſole
Dalle Tartaree ſcuole
Trarro la Turba inferna
Farò ch' un nero ſpirto
Arda un Cipreſſo un Mirto
E mentre a poco a poco
Vi ſtruggero l' imago ſua di cera
Farò che à ignoto foco
Sua viva imago pera
E quand' arde la finta, arda la vera.

XI. Is a gloomy, grumbling hiſtory of this painter and poet-muſician's life, in which the comic exaggeration is not unpleaſant; but it is rather a ſatire on the times in which he lived, than a lyric compoſition. However, it is ſet by Bandini; but being chiefly narrative, the Muſic is almoſt wholly recitative; ſcarce any meaſured melody being introduced, except to the firſt line, which ſerves as a refrein, or burden.

Cantata. *Parole del Salvator Roſa.—Muca del* Bandini.

Non à tregua ne fine il duolo mio.
Ricordati Fortuna che ſon nel mondo,
E ſon di carne anch' io.
Venne ſolo alla vita

Tranſlation.

No end or truce to grief I find——
O Fortune! bear my caſe in mind!
Nor let a man of fleſh and blood,
Forever o'er his miſeries brood;

Per

Per ſtentar e partir
Sudar da cane
E tra pene infinita
Speme non ho d' aſſicurarmi un pane.

Or hither come to toil and ſweat
Merely to pay great nature's debt,
And crowd the manſions of the dead
Before his labours give him bread!

Per me ſolo ſi vede ſordo il ciel,
Scuro il Sol, ſecca la Terra,
Ov' io di pace ho fede
Colà porta il gran diavolo la guerra.
S' io fo' l Bucato *piove* (*n*)*;*
S' io metto il piè nel mare
Il mar s' adira.
Se andaſſe à l' Indie nove,
Non vale il mio teſton più d'una lira.

Is heaven deaf to me alone?
Barren the earth, and dark the ſun?
And where to peace there ſeems no bar
Shall devils wage eternal war?
If I ſtep forth to ſee a friend
The clouds a deluge inſtant ſend,
And ſhip I have never been on board
But winds and waves have furious roar'd.
Yet over begg'ry to prevail
Should I to India ever ſail,
And coming back 'ſcape rocks and killing
In purſe I ſhould not have a ſhilling.

Non vado al macellaro
Benche aveſſi à comprar di carne un groſſo
Che per deſtino avaro
Non mi peſi la carne al par dell' oſſo.
S' io vo à palazzo à ſorte
L' anticamera og'nor mi moſtra à dito
I ſatrapi di corte
Con le lingue mi trinciano il veſtito.

At market when proviſions freſh
I buy, the bones outweigh the fleſh:
And if perchance I go to court
The attendants at my dreſs make ſport,
Point at my garb, thread-bare and ſhabby,
And ſhun me, like a leper ſcabby.

Son di fede Criſtiano
E mi biſogna credere a l' Ebreo
Sallo il Ghetto Romano
E il guardarobba mio ſer mardocheo.
Non a tregua, &c.

My faith is Chriſtian, found and true,
Yet, like an unbelieving Jew,
I'm ſeiz'd without the leaſt contrition,
And hurried to the inquiſition.
No end or truce to grief, &c.

S' io non deſto, o nel letto
Sempre ho la mente ſtivalata e varia,
Senz' eſſer architetto
Fabbrico tutto il dì caſtelli in aria.

Awake, in bed, I caſtles build,
Which to reflexion inſtant yield;
And, if aſleep, in dreams I feel
More torture than on rack or wheel.

Villa non ho ne ſtanza,
Altri an' d' argento in fin' a l' orinale,

While I have neither houſe nor home,
Others can dwell in lofty dome;

(*n*) As the author is not very poetical in telling us that it rains whenever he *bucks*, that is, *waſhes* his linen, he has not been cloſely followed in the tranſlation. It is curious, however, that *bucato* ſhould be ſo nearly Engliſh as to imply that kind of waſhing at a river with *lye*, which is called *bucking*, and which gave the name to the baſket in which Falſtaff was carried to Datchet-mead.

Ricco ſon di ſperanza
E per fede commiſſo ho l' oſpidale.

Where e'en of ſilver, for parade,
The vileſt utenſils are made.
No other wealth have I than hope
Which ſhews a work-houſe, or a rope.

Ma di grazia oſſervate
Quando ſi ſente un caldo dell' inferno,
In mezo dell' eſtate
Io marcia col veſtito dell inverno.
Suol dir chi a da mangiare
Che i commodi e i quattrini,
Alfin ſon ſogni che dolce minchionare
Haver pari l' entrate à ſuoi biſogni.
Oh Dio ſon pur pittore,
Ne poſſo figurarmi un miglior ſogno!
Sto ſempre d'un colore
Ne mi rieſce mai alcun diſegno.

But, pray, obſerve, when heat infernal,
In ſummer threats our towns to burn all,
And marrows melt of man and brute,
How I ſtill trudge in winter's ſuit.
Happy I thought the life I led
If not in want of daily bread,
And that conveniences and wealth
Were uſeleſs things in time of health—
And could a painter, ſenſeleſs wretch?
A plan of life, no better *ſketch?*
Againſt my ſkill the powers combine,
Nor let me finiſh one *deſign.*

Legni Iberi e Franceſe,
Col nocchiero pennello a l' onde io ſpalmo,
Dono ad altri i paeſi,
In tempo ch' io non ò di terra un palmo.

I woods create in France and Spain,
And veſſels riding on the main;
And though I find it hard to live,
With eaſe to others vineyards give;
With flocks and herds, and fields of corn,
And all that nature's works adorn;
Can ſet a prince upon a throne—
While not an inch of land's my own.

Non ſo che ſia Fortuna,
Pago à prezzo di ſtenti un dì felice,
Non ho ſoſtanza alcuna
E ch' io ſperi, e ch' io ſoffir, ogn' un mi dice.

Fortune to me's a ſtranger quite,
And makes me pay each ſhort delight
With pain and tears. Subſtance I've none,
Nor can I from misfortune run.
While all, to whom I tell my tale,
In kindneſs thus my ears regale:

Credete al voſtro Roſa,
Che ſenza verſi e pitture,
Il mondo e bello e la più ſana coſa
In queſti tempi e non aver cervello.

"And are you, Roſa, ſo unwiſe (prize?
"To think the world ſhould pictures
"Or in theſe giddy thoughtleſs times
"A value ſet upon your rhymes?
"No, no, they hate all toil and pains,
"And he'll thrive moſt who's feweſt brains,
"For knowledge none at preſent dig,
"Nor for your talents care a fig."

Ve le dirò più chiare,
Hoggi il ſaper più non ſi ſtima un fico.

Then learn from me, ye ſtudents all,
Whoſe wants are great and hopes are ſmall,

Da

Da me ciaſcuno impare
Che aſſai meglio è morir ch' eſſer mendico.
Non a tregua, &c.

That better 'tis at once to die,
Than linger thus in penury;
For 'mongſt the ills with which we're curſt
To live a beggar is the worſt.
No end or truce to grief, &c.

XII. Is an excellent cantata on the torments of *jealouſy*, ſet by Luigi, in which there is more air and leſs recitative than uſual at this period.

XIII. Is a ſingle air by Aleſ. Scarlatti, which muſt have been produced early in that compoſer's life; as Salvator, in whoſe hand-writing it is entered in his book, died in 1675 (*o*); ſome writers ſay in 1673. This air contains many beautiful, and then new, traits of melody, of which Vinci afterwards availed himſelf when he ſet *deh reſpirar laſciatemi* in Metaſtaſio's opera of *Artaſerſe*.

Such frequent occaſions will preſent themſelves hereafter of bearing teſtimony to the abilities of this great muſician, particularly in ſetting cantatas, which, in their number and excellence, ſurpaſſed perhaps thoſe of all the maſters in Europe of his time, that no addition to his character need be made here.

XIV and XV. Are two ſingle airs by Legrenzi, of which the melody is pleaſing; they were perhaps ſung in operas. The Muſic of all the reſt of the cantatas and ſongs in this book amounting to eight, is of Salvator's own compoſition, and is not only admirable for a *Dilettante*, but, in point of melody, ſuperior to that of moſt of the maſters of his time.

The two firſt are cantatas, but ſo ill written as to be difficult to read.

The third begins with a very pleaſing air, of which I ſhall preſent the reader with the *motivo*, at No I.

The fourth begins with ſuch a ſpirited air as the laſt century ſeldom produced, ſee No II. The other two airs in the ſame cantata are well accented and pleaſing, ſee No III and IV.

In the recitative of the fifth cantata, ſome of the firſt true cloſes occur, that I have met with, in narrative melody, ſee No V.

(*o*) Orlandi, *Abcdario Pittorico*.

There are ſeveral airs in this and the reſt of the cantatas, on pleaſing ſubjects, and treated in a manner above mediocrity, ſee No VI. VII. and VIII.

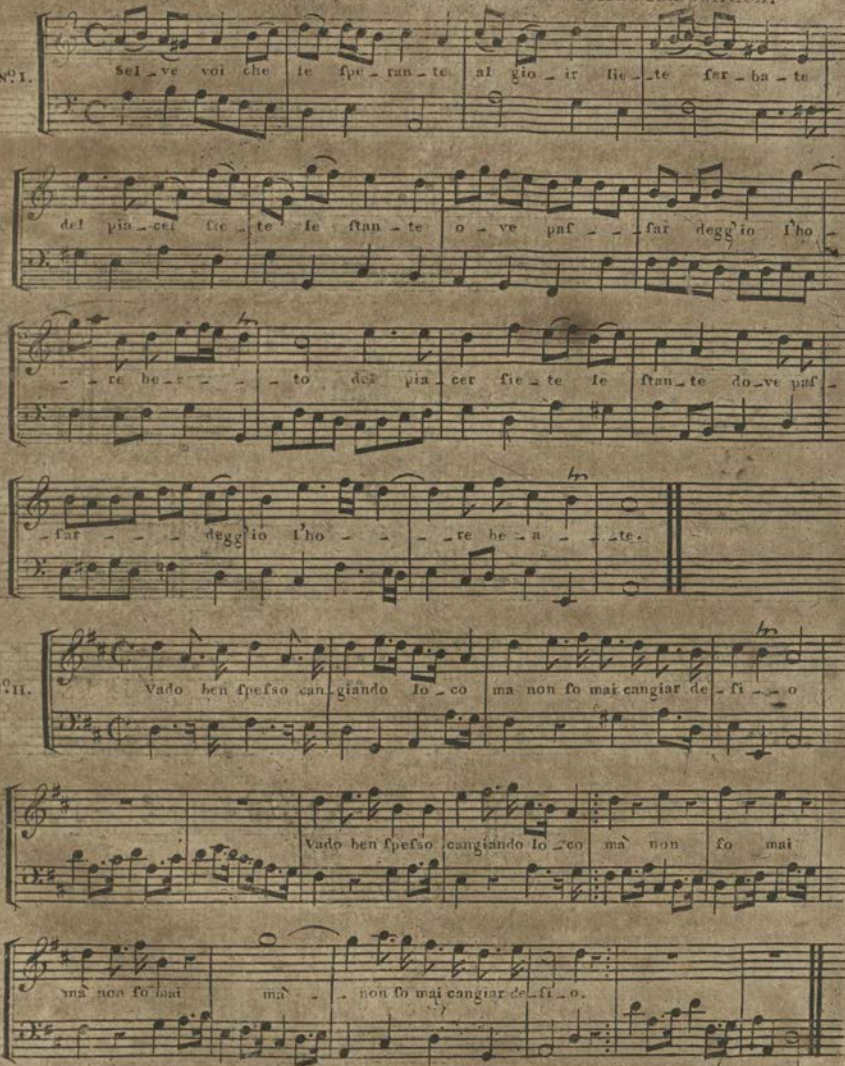
The laſt is chiefly remarkable for its moving baſe, ſee No IX. If we only ſuppoſe this cantata to have been compoſed juſt before Salvator's death, it will be of a higher date than the publication, or perhaps the exiſtence, of any of Corelli's works, who is ſuppoſed to have been the inventor of this kind of pendulum baſe; which, however, frequently appears in the cantatas of Ceſti.

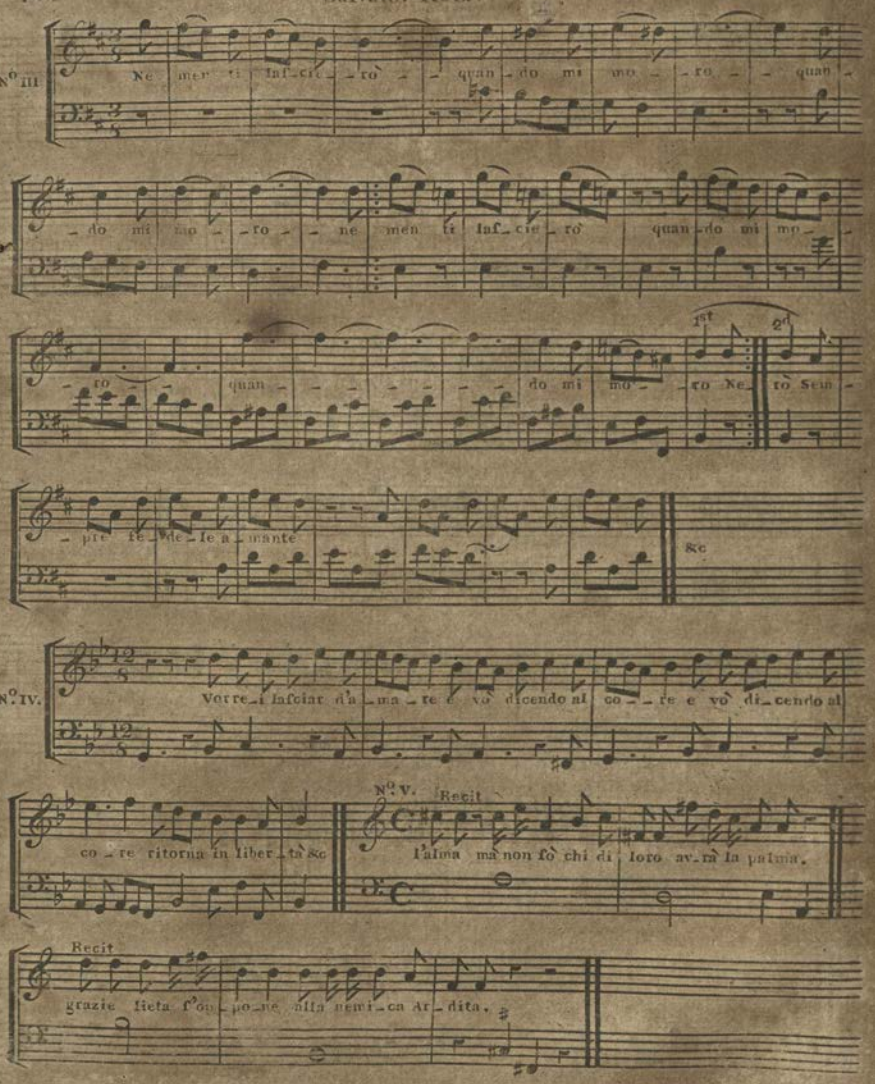
The celebrated ſinger PISTOCCHI publiſhed ſix cantatas, with two duets, and two airs, one to French and one to German words, about the year 1699; but I have never been able to find the book.

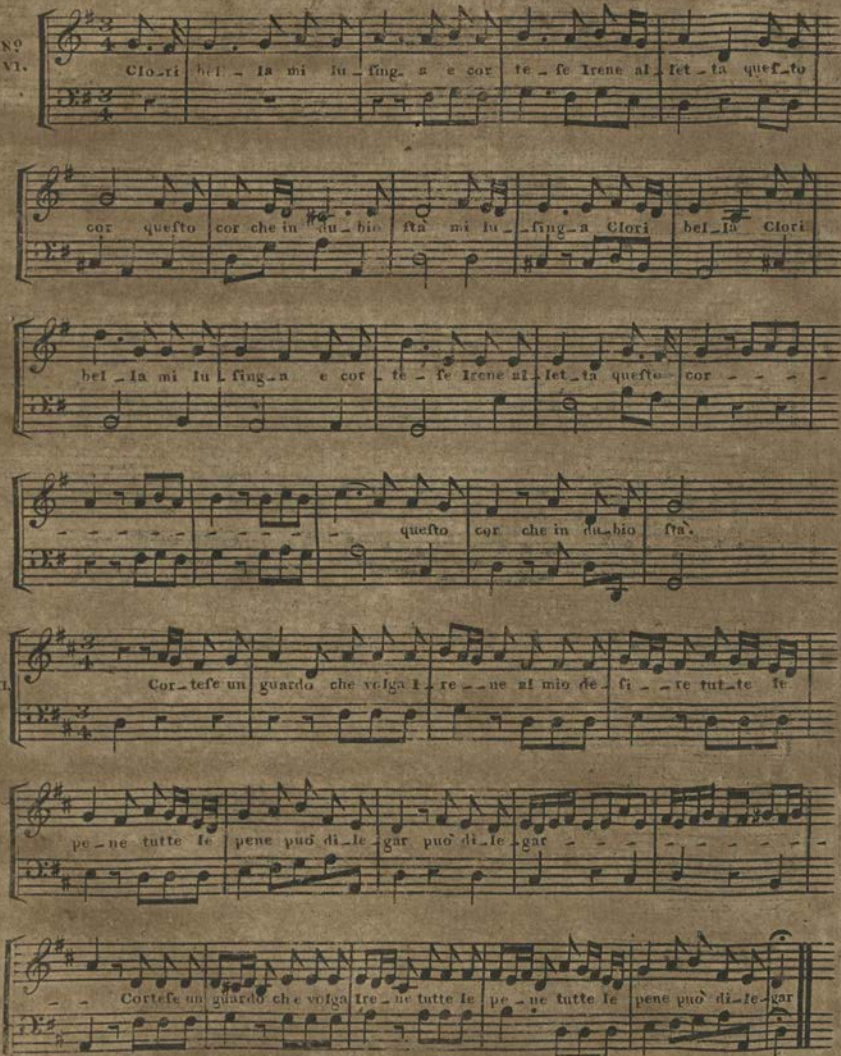
Of the thirty-one different works that were publiſhed by GIAMBATISTA BASSANI of Bologna, the laſt was entitled XII *Cantate amoroſe à voce ſola con violini*, 1703. Baſſani was one of the firſt who compoſed cantatas with an accompaniment for the violin, which is ſo truly adapted to the genius of that inſtrument, that it is fit for no other; as he has availed himſelf of the compaſs of the violin, and the facility which it has in performing paſſages compoſed of diſtant intervals. I ſhall inſert the firſt ſymphony to two of his cantatas, No I. and II. to ſhew the uſe he has made of the violin in accompanying the voice.

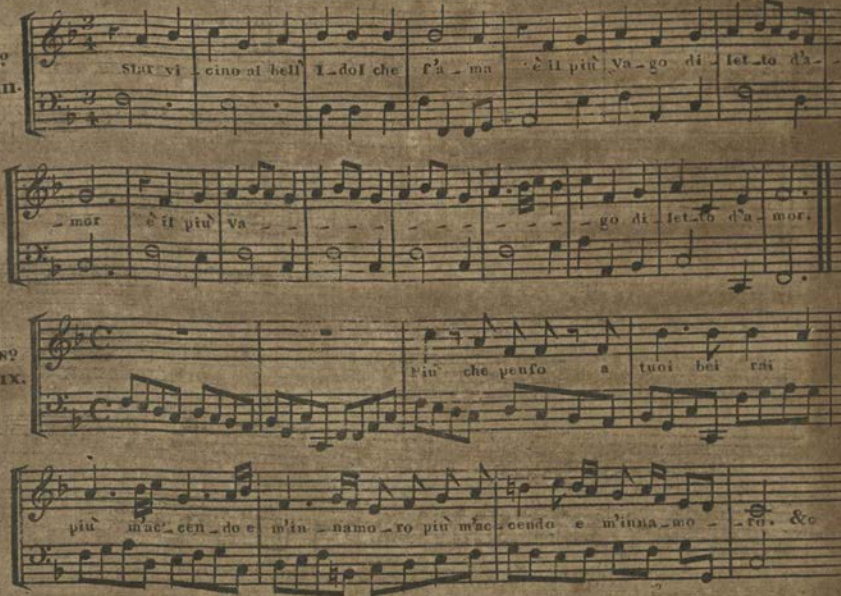
We are now arrived at the golden age of cantatas in Italy, a ſpecies of Muſic that was brought to the greateſt degree of perfection, without accompaniments, about the end of the laſt century and beginning of the preſent, by the genius and abilities of Aleſ. Scarlatti, Franceſco Gaſparini, Giovanni Bononcini, Antonio Lotti, the Baron d' Aſtorga, and Benedetto Marcello; and, at a later period in a more elaborate ſtyle, with accompaniments, by Nicolo Porpora, and Giovanbattiſta Pergoleſi, who ſeem to have been the laſt eminent compoſers that cultivated this ſpecies of chamber drama, till it was revived by Sarti.

The moſt voluminous and moſt original compoſer of cantatas that has ever exiſted, in any country to which my enquiries have

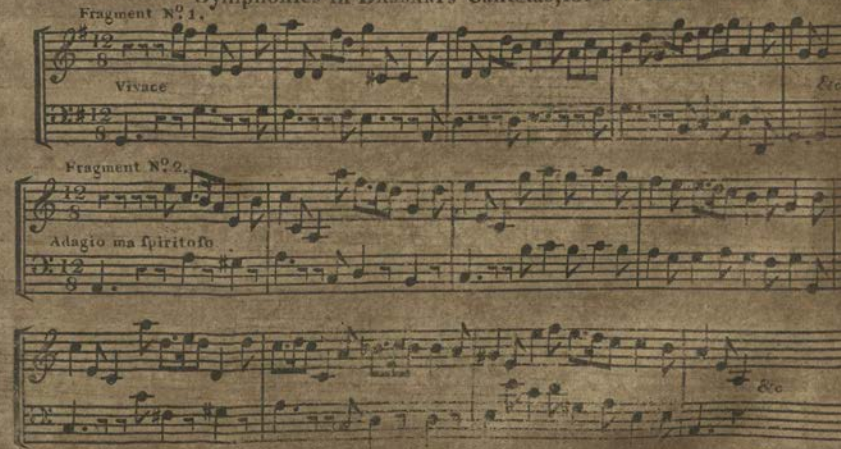

N°I.
Sel_ve voi che le fpe_ran_te al gio_ir lie_te fer_ba_te
del pia_cer fie_te le ftan_te o_ve paf_ _ _far degg'io l'ho_
_re be_a_ _ _to del pia_cer fie_te le ftan_te do_ve paf_
far_ _ _ degg'io l'ho_ _ _ _re be_a_ _ _te.
N°II.
Vado ben fpeſso can_giando Io_co ma non fo mai cangiar de_ſi_ _o
Vado ben fpeſso cangiando Io_co ma non fo mai
ma non fo mai ma_ _ non fo mai cangiar de_ſi_o.


N°III
Ne men ti Inf cie ro quan do mi mo ro quan
do mi mo ro ne men ti Inf cie ro quan do mi mo
ro quan do mi mo ro Ne ro Sem
pre fe de le a mante
&c
N°IV.
Vorre i lasciar d'a ma re e vò dicendo ni co re e vò di cendo ai
co re ritorna in liber tà &c
N°V. Recit
l'alma mà non sò chi di loro av rà la palma.
Recit
grazie lieta s'op po ne alla nemi ca Ar dita.


Nº VI.
Clo-ri bel-la mi lu-sing-a e cor-te-se Irene al-let-ta quel-to
cor questo cor che in du-bio sta mi lu-sing-a Clori bel-la Clori
bel-la mi lu-sing-a e cor-te-se Irene al-let-ta queſto cor
queſto cor che in du-bio ſta.
VII.
Cor-teſe un guardo che volga Ire-ne al mio de-ſi-re tut-te le
pe-ne tutte le pene può di-le-gar può di-le-gar
Corteſe un guardo che volga Ire-ne tutte le pe-ne tutte le pene può di-le-gar



Symphonies in Bassani's Cantatas, for a Violin.



reached, ſeems to have been ALESSANDRO SCARLATTI (*p*). Indeed, this maſter's genius was truly creative; and I find part of his property among the ſtolen goods of all the beſt compoſers of the firſt forty or fifty years of the preſent century.

Of this fertile muſician's cantatas I was ſo fortunate, when at Rome, as to purchaſe an original manuſcript containing thirty-five in his own hand writing, that were chiefly compoſed at Tivoli during a viſit to Andrea Adami, Maeſtro di Capella to the pope, and author of *Oſſervazioni per ben regolare il Coro de i Cantori della Cap. Pontif.* publiſhed at Rome, 1711. Each of theſe cantatas is dated; by which we learn that he frequently produced one every day for ſeveral days together, and that the whole number was compoſed between the month of October, 1704, and March, 1705.

In the firſt of theſe cantatas it appears, that Scarlatti had not quite diſcontinued formal cloſes in his recitatives, nor *roſalia* in his airs. But many of his moſt natural and graceful paſſages are ſtill in uſe, though the more uncommon and far-fetched have never been adopted; and theſe are therefore ſtill new.

The violoncello parts of many of theſe cantatas were ſo excellent, that whoever was able to do them juſtice was thought a ſupernatural being. Geminiani uſed to relate, that *Franceſchilli*, a celebrated performer on the violoncello at the beginning of this century, accompanied one of theſe cantatas at Rome ſo admirably, while Scarlatti was at the harpſichord, that the company, being good Catholics and living in a country where miraculous powers have not yet ceaſed, were firmly perſuaded it was not Franceſchelli who had played the violoncello, but an angel that had deſcended and aſſumed his ſhape.

The complaints at preſent of want of variety and movement in the baſes of opera ſongs compared with old cantatas, which being the ſole accompaniment are buſy and often beautiful, is unfair. In ſongs of many parts, if all the parts are buſy the *enſemble* is noiſe and confuſion. In order to preſerve a unity of melody in the *cantilena*, the buſineſs of the inſtruments muſt be diſtributed in ſuch a manner as never to render it inaudible.

(*p*) See 115.

The

The cantatas of Scarlatti are much ſought and admired by curious collectors. It muſt not, however, be diſſembled that this author is not always free from affectation and pedantry. His modulation, in ſtruggling at novelty, is ſometimes crude and unnatural, and he more frequently tried to expreſs the meaning of ſingle words than the general ſenſe and ſpirit of the whole poem he had ſet to Muſic *(q)*. Yet I never ſaw one of them that was not marked by ſome peculiar beauty of melody or modulation. Durante, his ſcholar, after his deceaſe worked ſeveral of his cantatas into duets of the moſt learned and curious kind, which the greateſt maſters now living continue to ſtudy and teach to their favourite and moſt accompliſhed ſcholars *(r)*.

Having inſtanced ſome of his defects, candour requires that a few of his many beauties ſhould be exhibited to the muſical reader. I ſhall, therefore, cite a few ſhort airs and fragments from his cantatas, that appear to me ſtill graceful and elegant, though produced more than fourſcore years ago.

No I. Is a ſhort air where the word *lungi* is expreſſed by the wide interval of a ninth, but which, in other reſpects, is pleaſing and maſterly: ſee the following plates.

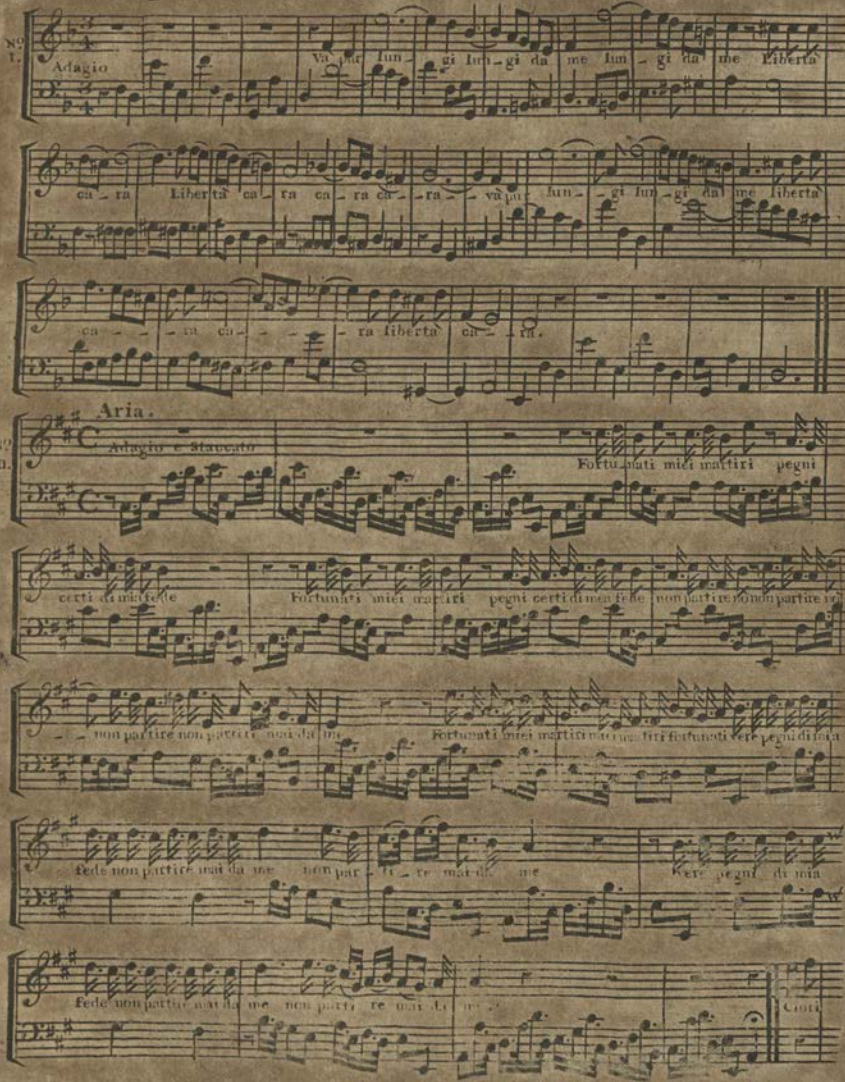
II. Is an elegant air, in which Scarlatti ſeems the firſt to omit the ſhake at a common cloſe, when it is of a pathetic caſt, which, at preſent, is a very faſhionable refinement. See the places marked with a +.

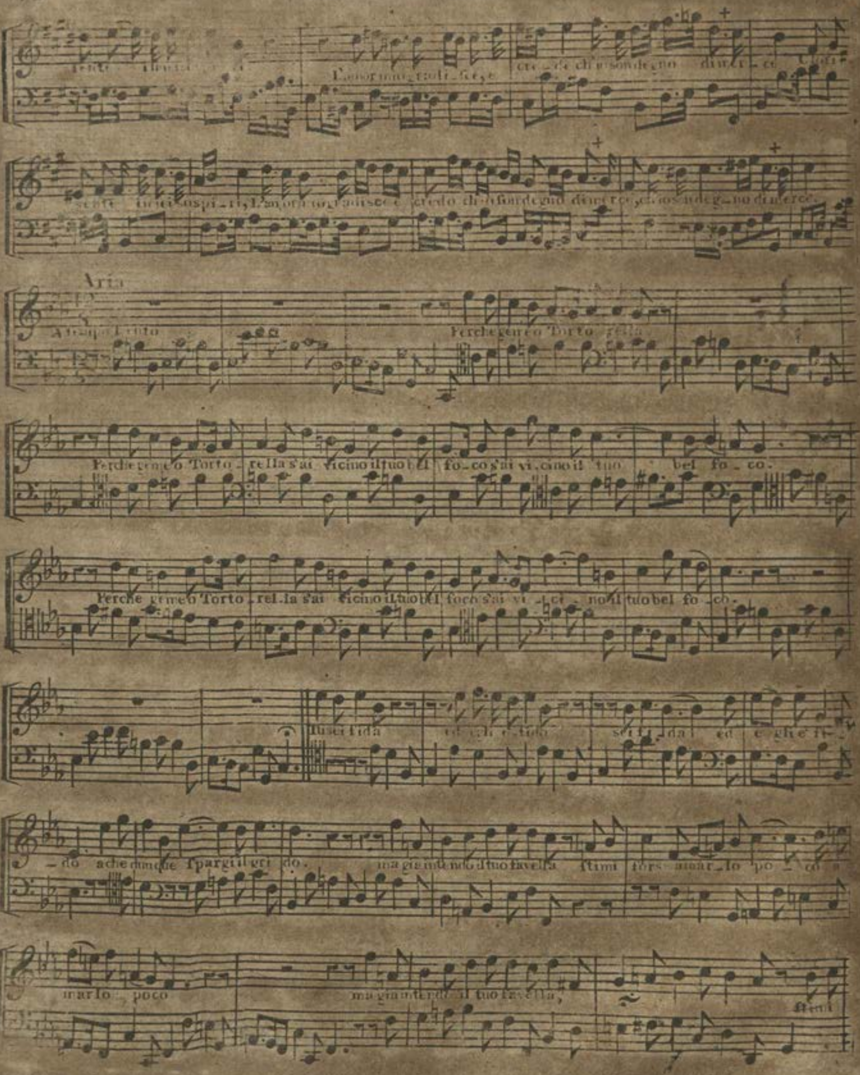
III. A Sicilian ſtrain from the ſame cantata. There is ſomething arch and uncommon at the repetition of the word *poco*, at the end of the ſecond part.

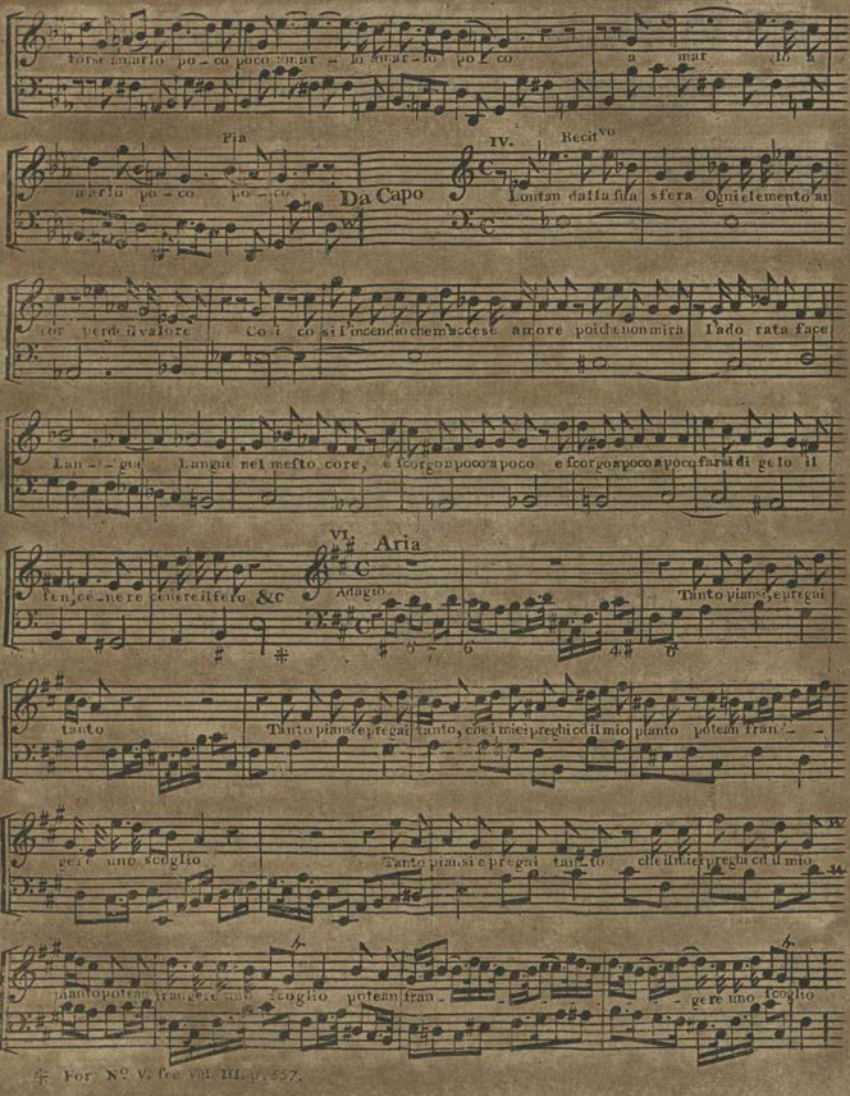
IV. Scarlatti's *recitative* is, in general, excellent; for in that, bold modulation is wanted. And in the fragment given at this

(*q*) The word *lungi*, for inſtance, in the ſecond and fourth cantata of my collection, he expreſſes by *wide* intervals, as he conſtantly does *lontano*. At the words *cangio in dolore*, we have a ſudden, violent, and extraneous modulation. And *dura*, *crnda*, *dolente*, *ſtrano*, &c. were irreſiſtible temptations to wring the ear with crudities.

(*r*) Several muſicians have doubted whether the ground-work of theſe very elaborate *ſtudj* was Scarlatti's, among whom was Pacchierotti; but in turning over different volumes of his cantatas in the preſence of this admirable ſinger, while he reſided in London, I found, and ſhewed him, the ſubjects of every one of the movements.


No. I.
Adagio
Va pur lun_gi lun_gi da me lun_gi da me Liberta
ca_ra Liberta ca_ra ca_ra ca_ra va pur lun_gi lun_gi da me liberta
ca_ra ca_ra liberta ca_ra.
Aria.
No. II.
Adagio e staccato
Fortunati miei martiri pegni
certi di mia fede
Fortunati miei martiri pegni certi di mia fede non partire non partire va
non partire non partire non da me
Fortunati miei martiri pegni certi di mia
fede non partire mai da me non partire mai da me
Vere pegni di mia
fede non partire mai da me non partire mai da me
Cinti


Aria
Perche geme o Torto



* For N^o V. fee vol. III. p. 557.

VII.

So-li-tu-dine a-me- - - ne So-li-tu-dine a-me- - - - ne ber-

-faglio d'empia forte ber-faglio d'empia forte ec-co-vi eccovi Irene eccovi eccovi I-

-rene ma che giova oh Dio nar-rarvi l'incostan-za onde Fi-le-no lasciommi d'empia

-silva entro gl'orrori a mi-surar col pianto i miei do-lo-ri.

VIII.

Adagio

Chiede poco po-co

poco in tan-ti affan- - - ni questo fido a-man

- - te questo fido a-mante cor chiede poco in tanto affanno questo fido fido fido questo

fi-do a-mante cor a-man-te a-mante cor.

number, he ſeems to have expreſſed the words with peculiar felicity.

V. Corelli, in compoſing the fine adagio of his eighth concerto, certainly was obliged to this cantata of Scarlatti for more than a hint.

VI. This air is natural, plaintive, and maſterly.

VII. Is a curious mixture of air and recitative.

The whole twenty-ſixth cantata in my collection is ſo beautiful, that, if I had room, I ſhould give it entire. Thus far I have allowed compoſers to ſpeak for themſelves as often as poſſible; but if I continued giving examples of compoſition as frequently as I wiſh, and have hitherto done, my work would have more the appearance of a muſic-book, than a hiſtory of the art. The thirty-firſt, *Alfin m' uccciderete*, has been transformed into a duet by Durante, and occupies the eleventh place among his celebrated *riffattamenti*.

VIII. Is the firſt part of an air in a beautifully ſimple ſtyle, inſerted here to ſhew that Scarlatti is not always ſcrambling at novelty through unbeaten tracks; indeed, he is never difficult or *recherché* in his opera airs; and his ſon, who is ſo wild and eccentric in his leſſons, is uncommonly natural and eaſy in his ſongs.

None of theſe cantatas have ever been printed to my knowledge, or I ſhould not have been ſo liberal of extracts. Walther ſpecifies only two works, of all this maſter's productions, that were printed: *Cantate a una e due Voci*; and *Motetti a una, due, tre, e quattro Voci con Violini*, both publiſhed at Amſterſtam; but theſe are now become more ſcarce than manuſcripts. Indeed, Walther, with all his diligence and exactitude, was totally ignorant of almoſt all the vocal works of the beſt and moſt voluminous Italian compoſers. Of the inſtrumental, the Dutch catalogues furniſhed him with many of the titles; but he never ſeems to have heard of one of Aleſ. Scarlatti's hundred and nine operas, or indeed of thoſe of Bononcini, Albinoni, Vivaldi, or even Caldara; though theſe laſt were chiefly compoſed in Germany.

During the reſidence of Scarlatti at Naples, he had ſo high an opinion of Franceſco Gaſparini, then a compoſer and a harpſichord maſter of great eminence at Rome, that he placed his ſon Domenico,

nico, while a youth, to ſtudy under him in that city. This teſtimony of confidence in his probity and abilities gave birth to a ſingular correſpondence between theſe two great muſicians. Gaſparini compoſed a cantata in a curious and artful ſtyle, worthy the notice of ſuch a maſter, and ſent it as a preſent to Scarlatti: *Cantata inviata dal Signor Franceſco Gaſparini al Signor Aleſ. Scarlatti.*

To this muſical epiſtle Scarlatti not only added an air, by way of poſtſcript, but replied by another cantata of a ſtill more ſubtil and artificial kind, making uſe of the ſame words: *Cantata in riſpoſta al Signor Gaſparini, del Sig. Aleſ. Scarlatti, Eumana* (*s*). This reply produced a rejoinder from Gaſparini, who ſent Scarlatti another cantata, in which the modulation of the recitative is very learned and abſtruſe.

Scarlatti ſeemingly determined to have the laſt word in this cantata correſpondence, ſent him a ſecond compoſition to the ſame words, in which the modulation is the moſt extraneous, and the notation the moſt equivocal and perplexing perhaps that were ever committed to paper. This is entitled *Seconda Cantata del Signor Aleſ. Scarlatti in Idea Eumana, ma in regolo Cromatico, ed è per ogni profeſſore* (*t*)

FRANCESCO GASPARINI's twelve cantatas, of which the ſecond edition was printed at Lucca, 1697, were the firſt productions that he publiſhed. They are graceful, elegant, natural, and often pathetic; leſs learned and uncommon than thoſe of Aleſ. Scarlatti; but, for that reaſon, more generally pleaſing and open to the imitation and pillage of compoſers gifted with little invention. There is a movement in his ſecond cantata which would remind all who are acquainted with Dr. Pepuſch's celebrated cantata, *Alexis*, of the air "Charming ſounds that ſweetly languiſh."

GIOVANNI BONONCINI, whoſe long reſidence in England and contentions with Handel are well known, was perhaps the moſt voluminous compoſer of cantatas, next to Aleſ. Scarlatti, which Italy

(*s*) The word is not in the *Cruſca* nor any other Italian dictionary that I have been able to conſult; if it does not imply *extraordinary*, *uncommon*, *inhuman*, it may perhaps be ſome aſſumed name of Scarlatti as the member of an academy.

(*t*) On ſhewing this very compoſition to Sacchini, he ſeemed to ſee its merit through all its pedantry; and ſaid that it was neceſſary to look at ſuch Muſic ſometimes, *per non eſſere ſorpreſa*.

can

can boaſt. At preſent none of his compoſitions will bear any compariſon with thoſe of Handel for ſtrength and vigour of genius; but during his life many of them were more admired on the continent in every part of Europe, for taſte, expreſſion, and grace, than by his moſt violent partizans in England.

In 1721, he publiſhed in London *Cantate e duetti*, dedicated *alla ſacra Maeſtà di Giorgio Re della Gran Bretagna*. The work is finely engraved on copper in long quarto; and contains many pleaſing and elegant paſſages for the time when they were compoſed, with ſome ingenious harmonies and imitations; but being leſs *recherchées* than the cantatas of the elder Scarlatti, and leſs elaborate than the ſongs of Handel, eaſy and natural were then conſtrued by his opponents into dulneſs and want of ſcience. However, even Handel himſelf condeſcended to uſe many of his paſſages and cloſes in opera ſongs which he compoſed ſeveral years after this publication. Many of Bononcini's recitatives are maſterly and expreſſive, particularly in his firſt and eleventh cantatas, where the modulation is bold and learned.

The whole ninth and tenth of theſe cantatas would be pleaſing even now to candid judges of good Muſic and refined taſte, particularly if they attended to the expreſſion and nice accentuation of the Italian language.

In a large manuſcript collection of Italian cantatas made in Germany, and already mentioned, there are ſix by John Bononcini, all with an accompaniment for a violin or violoncello, in which the able and experienced maſter appears. In ſeveral of them there are many pleaſing, graceful, and vocal paſſages, but they are too frequently repeated. His accompaniments to theſe cantatas for the violin, as well as violoncello, which was his particular inſtrument, and on which he had acquired great reputation by his performance, ſhew a knowledge of the bow and finger-board. Among his compoſitions in this collection, there is a *Cantata ſpirituale* for a contralto voice, with a violin accompaniment, of a peculiar character. There are ſome excellent cantatas extant, by his brother ANTONIO

BONONCINI, which Geminiani and others uſed to prefer to thoſe of Giovanni.

ANTONIO LOTTI was a compoſer of cantatas; but upon examining them, it appears that his melody is gone, though his harmony will always be excellent. It is generally in complication, fugue, and Muſic of many parts, that we muſt now ſeek for pleaſure from the works of old maſters.

His diſciple, however, the illuſtrious BENEDETTO MARCELLO, compoſed a great number of cantatas, of which the vigour of conception and ingenuity of deſign pleaſe me more than his celebrated pſalms.

The cantatas of BARON D'ASTORGA are much celebrated; yet ſeveral that I have lately examined did not fulfill the expectations excited by his high character and the compoſition of his elegant and refined *Stabat Mater*. The three beſt that I have ſeen begin: *Quando penſo*; *Torne Aprile*; and *In queſto core*. In theſe there is expreſſion, grace, and ſcience devoid of pedantry. But late refinements in melody have rendered our ears faſtidious and unjuſt to the ſimplicity of the laſt age, however elegant its garb. At ſome of the cloſes, the Baron's good taſte in ſinging is very manifeſt.

ANTONIO CALDARA, ſo many years compoſer to the emperor at Vienna, publiſhed twelve cantatas at Venice, 1699, ſix for a ſoprano, and ſix for a contralto voice. There is a copy of this work in Dr. Aldrich's Collection, Chriſt-church, Oxon. but having never heard or examined them, I am unable to ſpeak of their merit. However, the compoſitions of other kinds which I have ſeen of this author are ſo excellent, that there is great reaſon to preſume them worthy the rank he bears among the profeſſors of his time.

D. ANTONIO VIVALDI merits a place among the candidates for fame in this ſpecies of compoſition: ſeveral are inſerted in the collection mentioned above; but theſe, and all that I have ſeen elſewhere, are very common and quiet, notwithſtanding he was ſo riotous in compoſing for violins. But he had been too long uſed to write for the voice, to treat it like an inſtrument.

The

The cantatas of NICOLA PORPORA have been always much eſteemed, on account of the excellence of their recitatives, and the good taſte and truly vocal ſtyle of the airs. But by confining himſelf rigidly in his ſongs and cantatas to ſuch paſſages as are only fit for the voice, his cantatas will ſeem to want ſpirit when tried upon an inſtrument. And perhaps the art is more indebted to this maſter for having poliſhed and refined recitative and meaſured air, than for enriching it by the fertility of his invention.

PERGOLESI's cantatas will be conſidered elſewhere. But cantatas, which were compoſed with more care, and ſung with more taſte and ſcience than any other ſpecies of vocal Muſic, during the latter end of the laſt century and beginning of the preſent, ſeem to have been wholly laid aſide, after the deceaſe of Pergoleſi, till revived by Sarti, who has ſet, in the manner of cantatas, ſeveral of Metaſtaſio's charming little poems, which he calls *canzonette*. Theſe exquiſite compoſitions were produced by Sarti expreſsly for the voices of Pacchierotti, Marcheſi, and Rubinelli, and are, in all reſpects, the moſt perfect and complete models of *chamber Muſic* that have ever come to my knowledge.

Indeed, it is to be lamented that a ſpecies of compoſition ſo admirably calculated for concerts as the *cantata*, ſhould now be ſo ſeldom cultivated: as it contains a little drama entire, having a beginning, a middle, and an end, in which the charms of poetry are united with thoſe of Muſic, and the mind is amuſed while the ear is gratified. Opera ſcenes, or ſingle ſongs, now ſupply the place of cantatas in all private concerts; but, beſides the loſs which theſe ſuſtain when taken out of their niche, as they were orignally calculated for a numerous orcheſtra, they can ſeldom be completely accompanied by a ſmall band.

CHAP. V.

Attempts at DRAMATIC MUSIC *in England, previous to the Eſtabliſhment of the Italian Opera.*

ALL theatrical repreſentations and public amuſements having been ſuppreſſed by the parliament in 1647, no exhibition was attempted till 1656, when Sir William D'Avenant's *Entertainment of Declamation and Muſick after the Manner of the Ancients*, ſeems to have eſcaped moleſtation more by connivance than the protection of government. For though Ant. Wood has aſſerted, that Sir William D'Avenant had obtained leave to open a theatre for the performance of *operas* in the *Italian language*, during the Protectorſhip, when all other theatrical exhibitions were ſuppreſſed; "becauſe being in an unknown tongue they could not corrupt the "morals of the people;" yet on a careful ſcrutiny into the validity of the fact, it ſeems to be wholly a miſtake. Ant. Wood, at this time, had never been in London, and ſeems but little acquainted with its amuſements at any time.

Being in poſſeſſion of the firſt edition of Sir William D'Avenant's *Entertainment* performed at Rutland-houſe, and printed in 1657, the year after, I ſhall give an account of the manner in which it was diſpoſed and arranged, from the work itſelf; which informs us, that "after a flouriſh of Muſic, the curtains are drawn and the "prologue enters," who *ſpeaks* in *Engliſh* verſe, and talks of the *Entertainment* being *an opera*, the only word that is uttered in the *Italian language* throughout the exhibition. He deſires the audience, indeed, to regard the ſmall theatre as "their paſſage, and the "narrow way, to our Elyſian field, the OPERA." But not a line of this introduction is ſet to Muſic, either in *recitative* or *air*; though, after it has been ſpoken, and the curtains are again cloſed, "a conſort of inſtrumental Muſick, adapted to the ſullen diſpoſi-"tion of Diogenes, being heard awhile, the curtains are ſuddenly "opened,

" opened, and, in two gilded *roſtras*, appear *Diogenes* the Cynic, and " *Ariſtophanes* the poet—who DECLAIM againſt and for publique " entertainments by moral repreſentations." Then in two proſe orations that were *ſpoken*, not ſung, public exhibitions are cenſured and defended in the ſtyle of that celebrated philoſopher and comic writer.

Operas are, indeed, frequently mentioned and deſcribed: Diogenes manifeſtly alluding to the ſplendid manner in which they were then exhibited in Italy, when he ſays, " Poetry is the ſubtile en- " gine by which the wonderful body of the *opera* muſt move. I " wiſh, Athenians! you were all poets, for then if you ſhould " meet, and with the pleaſant vapours of Leſbian wine, fall into " profound ſleep, and concur in a long dream, you would every " morning enamel your houſes, tile them with gold, and pave them " with aggots!"

When the Cynic has finiſhed his *declamation*, " a conſort of Mu- " ſick, befitting the pleaſant diſpoſition of Ariſtophanes, being " heard, he anſwers him," and defends *operas*, their poetry, Muſic, and decoration, with conſiderable wit and argument. After which " the curtains are ſuddenly cloſed, and the company entertained by " inſtrumental and vocal Muſick, with a *ſong*."

" The ſong being ended, a conſort of inſtrumental Muſick, after " the French compoſition, being heard a while, the curtains are ſud- " denly opened, and in the *roſtras* appear, ſitting, a Pariſian and a " Londoner, in the livery robes of both cities, who *declaim* concern- " the pre-eminence of Paris and London."

When the Frenchman has finiſhed his Philippic againſt our capital; after " a conſort of Muſick, imitating the *waites* of London, " he is anſwered by the Londoner." In neither of theſe harangues is the *opera* mentioned, which, as yet, had not found its way into either capital. When the Engliſhman has terminated his defence, there is another ſong; an epilogue; and, laſtly, a flouriſh of Muſic; after which the curtain is cloſed, and the entertainment finiſhed.

At the end of the book we are told, that " the vocal and inſtru- " mental Muſick was compoſed by Dr. Charles Colman, Captain " Henry Cook, Mr. Henry Lawes, and Mr. George Hudſon."

By this account it appears, that the performance was neither an Italian, nor an Engliſh, *opera*. That there was no *recitative*, and but two ſongs in it, the reſt being all *declaimed* or *ſpoken*, without the leaſt aſſiſtance from Muſic. It ſeems, indeed, as if Sir William D'Avenant, by this Entertainment, as it was called, had ſome diſtant deſign of introducing exhibitions ſimilar to the Italian opera, on the Engliſh ſtage, for which theſe declamations were to prepare the way.

Pope tells us (*u*), that "*The Siege of Rhodes*, by Sir William D'Ave-" nant, was the firſt opera ſung in England."

" On each enervate ſtring they taught the note
" To pant, or tremble, through an eunuch's throat."

What foundation our great poet had for this opinion, I know not, unleſs he truſted to the looſe aſſertion of Langbaine, who, in *An Account of the Engliſh dramatic Poets*, ſays that the Siege of Rhodes, and ſome other plays of Sir William D'Avenant, in the times of the civil wars, were acted in *ſtilo recitativo*.

The firſt performance of the Siege of Rhodes was at Rutland-houſe, in 1656. It was revived in 1663, and a ſecond part added to it. In the prologue the author calls it " our play," and the performers, *players*, not ſingers. The firſt part is divided into five entries, not acts; each preceded by inſtrumental Muſic. But I can find no proof that it was ſung in recitative, either in the dedication to Lord Clarendon, in the folio edition of 1673, or the body of the drama.

It was, indeed, written in rhyme, which, after the Reſtoration, became a faſhion with theatrical writers, probably to imitate the French, and gratify the partiality of Charles II. for Gallic amuſements. Such dramas were called *heroic plays*, and the verſe *dramatic poeſy*.

Upon the whole, it ſeems as if this drama was no more like an Italian opera than the maſques, which long preceded it; and in which were always introduced ſongs, choruſes, ſplendid ſcenes, machinery, and decorations. But if we might believe Mr. Pope,

(*u*) *Imitations of Horace*, Epiſt. i.

in

in the lines juſt cited, this opera, as he calls it, was not only ſet to *recitative* and florid Muſic, but ſung by *eunuchs* (*x*)!

In another piece, however, of Sir William D'Avenant's, *The Playhouſe to be let*, a muſician who preſents himſelf as a tenant, being aſked what uſe he intended to make of it? replies, "I would "have introduced heroique ſtory in *ſtilo recitativo*." And upon being deſired to explain himſelf further, he ſays, "recitative Mu- "ſick is not compoſed of matter ſo familiar, as may ſerve for every "low occaſion of diſcourſe. In tragedy, the language of the ſtage "is raiſed above the common dialect; our paſſions riſing with the "height of verſe; and vocal Muſick adds new wings to all the "flights of poetry."

In the third act of this piece, which we are told was in *ſtilo recitativo*, we have the hiſtory of Sir Francis Drake expreſſed by inſtrumental and vocal Muſic, and by art of perſpective in ſcenes, &c.

Such were the firſt attempts at Dramatic Muſic to Engliſh words in this country, long before the Muſic, language, or performers of Italy were employed on our ſtage.

The word *Opera* ſeems, however, to have been very familiar to our poets and countrymen, during the chief part of the laſt century; *ſtilo recitativo* was talked of by Ben Jonſon, ſo early as the year 1617, when it was a recent innovation even in Italy (*y*). After this it was uſed in other maſques, particularly ſcenes of plays, and in cantatas, before a regular drama, wholly ſet to Muſic was attempted.

But the high favour to which operas had mounted in France by the united abilities of Quinault and Lulli, ſeems to have given birth to ſeveral attempts at Dramatic Muſic in England.

Sir William D'Avenant dying in 1668, while his new theatre in Dorſet Gardens was building, the patent, and management, devolved on his widow, Lady D'Avenant, and his ſon Mr. Charles, after-

(*x*) Downes, the prompter, tells us that in 1658, Sir William D'Avenant exhibited another entertainment, entitled *The Cruelty of the Spaniards in Peru*, expreſſed by vocal and inſtrumental Muſic, and by art of perſpective in ſcenes. Theſe ſcenes and decorations, according to Downes, were the firſt that were introduced (on a public ſtage) in England. *Roſcius Anglicanus.* Mr. Malone (*Sup. to Shakſpeare*) imagines that Cromwell, from his hatred to the Spaniards, may the more readily have tolerated this ſpectacle.

(*y*) See Vol. III. p. 346.

wards.

wards Dr. D'Avenant, well known as a political writer and civilian, who purſued Sir William's plans. The new houſe was opened in 1671; but the public ſtill more inclining to favour the King's company at Drury-lane than this, obliged Mr. D'Avenant to have recourſe to a new ſpecies of entertainments, which were afterwards called *Dramatic Operas*, and of which kind were the *Tempeſt*, *Macbeth*, *Pſyche*, *Circe*, and ſome others, all "ſet off," ſays Cibber, "with the moſt expenſive decorations of ſcenes and habits, and "with the beſt voices and dancers."

"This ſenſual ſupply of ſight and ſound," continues he, "coming in to the aſſiſtance of the weaker party, it was no wonder the "ſhould grow too hard for ſenſe and ſimple nature, when it is conſidered how many more people there are, who can ſee and hear "than can think and judge."

Thus men without taſte or ears for Muſic ever comfort themſelves with imagining that their contempt for what they neither feel nor underſtand is a mark of ſuperior wiſdom, and that every lover of Muſic is a fool. This is the language of almoſt all writers on the ſubject. The ingenious author of the *Biographica Dramatica* tells us, that "the preference given to D'Avenant's theatre, on account "of its ſcenery and decorations, alarmed thoſe belonging to the "rival houſe. To ſtop the progreſs of the public taſte, and divert "it towards themſelves, they endeavoured to ridicule the performances which were ſo much followed. The perſon employed for "this purpoſe was Thomas Duffet," (a writer of miſerable farces) "who parodied the *Tempeſt*, *Macbeth*, and *Pſyche*; theſe efforts "were, however, ineffectual." This is fair and hiſtorical; but after ſaying that "the Duke's theatre continued to be frequented;" when he adds, "the victory of ſound and ſhew over *ſenſe* and *reaſon* was as complete in the theatre at this period, as it has often "been ſince," it ſeems as if ſenſe and reaſon had for a moment quitted this agreeable, and, in general, accurate and candid writer. *Opera* is an alien that is obliged ſilently to bear the inſults of the natives, or elſe ſhe might courteouſly retort, that nonſenſe *without* Muſic is as frequently heard on the Engliſh ſtage, as with it on the Italian;

Italian; indeed, when Metaſtaſio is the poet, who will venture to ſay that either good ſenſe or good poetry is baniſhed from the ſtage?

But it does not clearly appear, becauſe Muſic and decorations were added to Shakſpeare's *Tempeſt* and *Macbeth*, that one theatre was in greater want of *ſenſe* at this time than another. I have ſeen the dramas as they were altered by Shadwell and Sir William D'Avenant, and in the latter find that little was curtailed from the original play, or ſung, but what is ſtill ſung, and to the ſame Muſic ſet by Matthew Lock, of which the rude and wild excellence cannot be ſurpaſſed. In the *operas*, as they were called, on account of the Muſic, dancing, and ſplendid ſcenes with which they were decorated, none of the fine ſpeeches were made into *ſongs*, nor was the dialogue carried on in *recitative*, which was never attempted on our ſtage during the laſt century, throughout a whole piece. Indeed, it never fully ſucceeded in this, if we except the Artaxerxes of the late Dr. Arne; whoſe Muſic, being of a ſuperior kind to what our ſtage had been accuſtomed, and better ſung, found an Engliſh audience that could even tolerate *recitative*. In the cenſure of theſe muſical dramas, which has been retailed from one writer to another, ever ſince the middle of Charles the Second's reign to the preſent time, the ſubject ſeems never to have been candidly and fairly examined; and, indeed, it appears as if there had been no great cauſe of complaint againſt the public taſte for frequenting ſuch repreſentations, particularly thoſe written by Shakſpeare, in which the principal characters were performed by Mr. and Mrs. Betterton, as was the caſe in *Macbeth*, though Muſic, machinery, and dancing were profuſely added to the treat (z).

The *Tempeſt*, the firſt of theſe *ſemi-operas*, was given to the public early in 1673. And in February of the ſame year, *Pſyche*. This laſt was a cloſe imitation of a muſical drama written in French by Moliere, and ſet by Lulli in 1672, in the manner of the Italian operas which Cardinal Mazarine had had performed to Louis XIV.

(z) Of Betterton's merit as an actor every one has heard and read; but Mrs. Betterton, according to Cibber, was "at once "tremendous and delightful," in the part of Lady Macbeth. See his *Life*, chap. v.

during his minority. The Muſic of Pſyche, as performed in London, was not printed till 1675, when it was publiſhed with the following title: "The Engliſh Opera; or the vocal Muſick in "PSYCHE, with the inſtrumental therein intermix'd. To which "is adjoyned the inſtrumental Muſic in the TEMPEST. By Mat-"thew Lock, compoſer in ordinary to his Majeſty, and Organiſt "to the Queen." This publication is dedicated to James duke of Monmouth. There is a preface of ſome length by the compoſer, Matthew Lock, which, like his Muſic, is rough and nervous, exactly correſponding with the idea which is generated of his private character, by the peruſal of his controverſy with Salmon, and the ſight of his picture in the muſic-ſchool, at Oxford. It is written with that natural petulance which probably gave birth to moſt of the quarrels in which he was involved. He begins with a complaint of the tendency of his brother muſicians "to peck and carp "at other men's conceptions, how mean ſoever may be their own. "And expecting to fall under the laſh of ſome ſoft-headed or hard-"hearted compoſer,"—he ſets about removing "the few blocks at "which they may take occaſion to ſtumble," with a degree of indignation that implies an iraſcible ſpirit under no great governance. The firſt objection which he thinks likely to be made, is to the word *opera*, to which he anſwers that it is a word borrowed from the *Italian*, who by it diſtinguiſhed this kind of drama from their comedies, which, after a plan is laid, are ſpoken *extempore*; whereas this is not only deſigned, but written with art and induſtry; and afterwards ſet to ſuitable Muſic. In which idea he has produced the following compoſitions, which, for the moſt part, are "in their "nature ſoft, eaſie, and, as far as his abilities could reach, agreeable "to the deſign of the poet. For in them there is ballad to ſingle "air, counterpoint, recitative, fugue, canon, and chromatick Mu-"ſick, which variety, without vanity be it ſaid, was never in court "or theatre, till now preſented, in this nation." He confeſſes, however, that ſomething had been attempted before in this way of compoſition, but more by himſelf than any other. And adds, "that the author of the drama prudently conſidering, that "though

" though Italy *was* and *is* the great academy of the world for Mu-
" ſic and this ſpecies of entertaiment, yet as this piece was to be
" performed in England, which is entitled to no ſuch praiſe, he
" mixed it with interlocutor, as more proper to our genius."

He concludes his peeviſh preface by confeſſing, that " the in-
" ſtrumental Muſick before and between the acts, and the entries
" in the acts of PSYCHE were omitted by the conſent of the author,
" Signor Gio. Baptiſta Draghi; and that the tunes of the entries
" and dances in the TEMPEST (the dances being changed) were
" omitted for the ſame reaſon."

Here we have a ſhort hiſtory of theſe early attempts at Dramatic Muſic on our ſtage, in which, as in the moſt ſucceſsful repreſentations of this kind in later times, the chief part of the dialogue was *ſpoken*, and recitative, or *muſical declamation*, which ſeems to be the true criterion and characteriſtic of Italian operas, but ſeldom uſed, unleſs merely to introduce ſome particular airs and choruſes: as in the modern Comus, the air, " On ev'ry hill, in ev'ry dale," is preceded by the ſhort recitative " How gentle was my Damon's air."

Upon examining this Muſic, it appears to have been very much compoſed on Lulli's model. The melody is neither recitative nor air, but partaking of both, with a change of meaſure as frequent as in any old ſerious French opera I ever ſaw. Lock had genius and abilities in harmony ſufficient to have ſurpaſſed his model, or to have caſt his movements in a mould of his own making; but ſuch was the paſſion of Charles II. and conſequently of his court at this time, for every thing French, that in all probability Lock was inſtructed to imitate Cambert and Lulli. His Muſic for the Witches in Macbeth, which when produced in 1674, was as ſmooth and airy as any of the time, has now obtained, by age, that wild and ſavage caſt which is admirably ſuitable to the diabolical characters that are ſuppoſed to perform it.

In his third introductory Muſic to the Tempeſt, which is called a *curtain tune*, probably from the curtain being firſt drawn up during the performance of this ſpecies of overture, he has, for the *firſt time*, that has come to my knowledge, introduced the uſe of *creſ-*

cendo (louder by degrees), with *diminuendo*, and *lentando*, under the words *ſoft* and *ſlow by degrees*. No other inſtruments are mentioned in the ſcore of his opera of Pſyche, than *violins* for the ritornels; and yet, ſo ſlow was the progreſs of that inſtrument during the laſt century, that in a general catalogue of Muſic in 1701, ſcarce any compoſitions appear to have been printed for its uſe.

About this time the attempts at Dramatic Muſic were frequent; and in order to give us a true taſte for ſuch exhibitions, CAMBERT, organiſt of the church of St. Honoré at Paris, and the firſt French muſician who had tried to ſet an opera, having quitted France in chagrin at Louis XIV. having taken from him the management of that ſpectacle and given it to Lulli, came to London, and was appointed maſter of King Charles the Second's band. His opera of *Pomone*, written by P. Perrin, ſeems to have been performed in 1672 at court, in its original language, as no record of it occurs in our dramatic writers; but, according to Giles Jacob, his *Ariadne*, or *the Marriage of Bacchus*, tranſlated into Engliſh, "was preſented "by the Academy of Muſic, at the theatre-royal, in Covent-Gar-"den, 1674, by the gentlemen of the Academy of Muſic." I know of no theatre-royal in Covent-Garden at this time, nor do we meet with any mention of an Engliſh Academy of Muſic at this period. It is ſaid, in the *Hiſtoire de la Muſique*, Tom. I. that Cambert, who died at London in 1677, broke his heart on account of the bad ſucceſs of his operas in England.

Downes, the prompter, tells us that the ſcenes, machines, dreſſes, and other neceſſary decorations of Pſyche, coſt upwards of £. 800, ſo that, though it was performed eight days together, it did not prove ſo profitable to the managers as the *Tempeſt*.

In 1677, Mr. Charles D'Avenant wrote a dramatic opera called *Circe*, which was ſet to Muſic by John Baniſter, the king's firſt violin, and performed under the poet's own direction at the Duke's theatre, with conſiderable applauſe. The prologue was written by Dryden, and the epilogue by the Earl of Rocheſter.

Dryden from this time became an advocate for this ſpecies of exhibition, and in 1678, he wrote an opera entitled *the State of In-*

nocence and Fall of Man; but this production, though printed, was never ſet or brought on the ſtage. And after the ſeveral eſſays at lyric poetry and Dramatic Muſic that have been mentioned, the King's theatre languiſhed without Muſic and, the Duke's ran in debt with it; ſo that ſhaking hands, and uniting their performers and intereſts, they formed only one company at Drury-lane, in 1682. This union, however, does not ſeem to have been ſo advantageous to the managers and actors as was expected; and in 1685, the laſt year of King Charles II. they appear again to have been ſeparated, and the Duke's company renewing their attempts at *opera*, in Dorſet-garden, with the aſſiſtance of Dryden for lyric poet. The times were turbulent, and this great writer, firm to the intereſt, or at leaſt the wiſhes, of the court, wrote an allegorical, or rather politi-tical, drama, which he calls an opera, by the title of *Albion and Albanius*; and to render it ſtill more grateful to his royal maſter, he had it ſet by a French compoſer of the name of GRABUT, an obſcure muſician, whoſe name is not to be found in the French annals of the art.

This drama, written under the auſpices of King Charles II. was rehearſed ſeveral times, as the author informs us in his preface, before his Majeſty, "who had publicly declared, more than once, "that the compoſitions and choruſes were more juſt, and more "beautiful, than any he had heard in England." I believe this prince was not very ſkilful in Muſic, nor very ſenſible to the charms of any ſpecies of it but that of France, of the gayeſt kind; however, royal approbation is flattering and extenſive in its influence. Unfortunately for the poet and muſician, his Majeſty died before it was brought on the ſtage; and when it did appear, the ſucceſs ſeems not to have been very conſiderable (*a*).

Dryden throughout the preface to this piece, in his uſual manner, diffuſes entertainment and inſtruction; and though he proba-

(*a*) Upon a peruſal of this drama, it ſeems hardly poſſible, ſo near a revolution, that it ſhould have eſcaped condemnation upon party principles; as, under obvious allegories, Dryden has laſhed the city of London, democracy, fanatiſcim, and whatever he thought obnoxious to the ſpirit of the government at that period. Had Orpheus himſelf not only compoſed the poem and the Muſic but performed the principal part, his powers would have been too feeble to charm ſuch unwilling hearers.

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bly had never ſeen or heard a ſingle ſcene of an Italian opera performed, his definition of that ſpecies of drama, and precepts for its conſtruction and perfection are admirable, and in many reſpects ſtill applicable to ſimilar exhibitions (*b*).

He tells us, that "this opera was only intended as a prologue "to a play of the nature of the Tempeſt; which is a tragedy mix-"ed with opera, or a drama written in blank verſe, adorned with "ſcenes, machines, ſongs, and dances; ſo that the fable of it is all

(*b*) "An opera," ſays he, "is a poetical "tale, or fiction, repreſented by vocal and "inſtrumental Muſic, adorned with ſcenes, "machines, and dancing. The ſuppoſed "perſons of this muſical drama are generally ſupernatural, as gods, and goddeſſes, "and heroes, which at leaſt are deſcended "from them, and in due time are to be a-"dopted into their number. The ſubject, "therefore, being extended beyond the li-"mits of human nature, admits of that ſort "of marvellous and ſurpriſing conduct, "which is rejected in other plays. Human "impoſſibilities are to be received, as they "are in faith; becauſe, where gods are introduced, a ſupreme power is to be underſtood, and ſecond cauſes are out of doors: "yet propriety is to be obſerved even here. "The gods are all to manage their peculiar "provinces; and what was attributed by "the Heathens to one power, ought not to "be performed by any other. If the perſons repreſented were to ſpeak on the "ſtage, it would follow of neceſſity, that the "expreſſions ſhould be lofty, figurative, and "majeſtical; but the nature of an opera "denies the frequent uſe of theſe poetical "ornaments; for vocal Muſic, though it "often admits a loftineſs of ſound, yet always exacts a melodious ſweetneſs; or to "diſtinguiſh yet more juſtly, the recitative "part of an opera requires a more maſculine "beauty of expreſſion and ſound: the airs "muſt abound in the ſoftneſs and variety "of numbers; their principal intention be-"ing to pleaſe the hearing, rather than to "gratify the underſtanding. As the firſt "inventors of any art or ſcience, provided "they have brought it to perfection, are, "in reaſon, to give laws to it; ſo whoſo-"ever undertakes the writing an opera, is "obliged to imitate the Italians, who have "not only invented, but perfected this ſort of "dramatic muſical entertainment. We know "that for ſome centuries, the knowledge "of Muſic has flouriſhed principally in Italy, the mother of learning and of arts; "that poetry and painting have been there "reſtored, and ſo cultivated by Italian maſters, that all Europe has been enriched "out of their treaſury.——

"It is almoſt needleſs to ſpeak any thing "of that noble language, in which this "muſical drama was firſt invented and performed. All who are converſant in the "Italian, cannot but obſerve, that it is the "ſofteſt, the ſweeteſt, the moſt harmonious, "not only of any modern tongue, but even "beyond any of the learned. It ſeems, indeed, to have been invented for the ſake "of poetry and Muſic; the vowels are ſo "abounding in all words, and the pronunciation ſo manly and ſo ſonorous, that "their very ſpeaking has more of Muſic in "it than Dutch poetry or ſong.——This "language has in a manner been refined "and purified from the Gothic, ever ſince "the time of Dante, which is above four "hundred years ago; and the French, who "now caſt a longing eye to their country, "are not leſs ambitious to poſſeſs their elegance in poetry and Muſic; in both "which they labour at impoſſibilities: for "nothing can be improved beyond its own "ſpecies, or further than its own original "nature will allow: as one with an ill-toned "voice, though ever ſo well inſtructed in "the rules of Muſic, can never make a great "ſinger. The Engliſh have yet more natural diſadvantages than the French; our "original Teutonic conſiſting moſt in monoſyllables, and thoſe incumbered with "conſonants, cannot poſſibly be freed from "thoſe inconveniences."

"ſpoken

" ſpoken and acted by the beſt of the comedians; the other part " of the entertainment to be performed by the ſame ſingers and " dancers who are introduced in this preſent opera (*c*)."

The tragedy here alluded to was *King Arthur*, which was not performed till about the year 1690 (*d*); by which time the fame and productions of Purcell had convinced Dryden, that it was not neceſſary to import compoſers from France for the ſupport of what were then called *operas* in England. Further notice has been taken of this muſical drama in ſpeaking of our great countryman's productions for the theatre, as well as thoſe of the church and chamber. As to the eloge beſtowed by Dryden on M. Grabut, ſome of it, I fear, muſt be placed to the account of flattery to his royal maſter Charles II. as well as to this artiſt, who had been ſet over the King's band at the deceaſe of Cambert; which not being very agreeable to the Antigallicans of this country, or, indeed, to unprejudiced judges of Muſic, while we were in poſſeſſion of a native compoſer whoſe genius was equal to that of the greateſt muſicians of Europe; though from his ſituation, ſhort life, and the barbarous ſtate of ſecular Muſic, during the period in which he flouriſhed, his genius was leſs cultivated than that of many great profeſſors of later times.

By Dramatic Opera, Dryden, and writers of his time, mean a drama that is declaimed or ſpoken, and in which ſongs and ſymphonies are introduced; differing from real operas, where there is no ſpeaking, and where the narrative part and dialogue is ſet to recitative.

Cibber (*e*), ſpeaking of the Dramatic Operas of the laſt century, tells us, that " the ſenſual taſte for ſight and ſound was laſhed by " ſeveral good prologues in thoſe days." This agreeable and lively writer, however, ſays very ſpiritedly afterwards, that when the bombaſt of Nat. Lee, came from the mouth of a Betterton, the multi-

(*c*) Langbaine, who publiſhed his account of Engliſh dramas and dramatic poets in 1691, is ſilent concerning this tragedy.

(*d*) This is the plan that has of late years been ſo ſucceſsfully followed by Bickerſtaff, and others, in the comic-operas that have appeared on the Engliſh ſtage. To ſay the truth, though recitative was tolerated in Dr. Arne's Artaxerxes in favour of the airs, ſung by favourite ſingers, we have properly no *national recitative*, as Mr. Maſon has well obſerved: *Eſſay on Cathedral Muſic*, p. 47. a work in which there are many remarks that do honour to the refined taſte of the author in all the polite arts; and are well worthy the attention of our eccleſiaſtical compoſers.

(*e*) *Apology for his Life*, chap. iv.

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" tude no more deſired ſenſe to them, than our muſical connoiſſeurs " think it eſſential in the celebrated airs of an Italian opera." But he ſpeaks like a man ignorant of Muſic and inſenſible to its effects. Without a voice and poetry, an excellent air, played by an inſtrument, has its merit; it is not nonſenſe to muſical ears, like a mere ſpeaking voice which only articulates nonſenſe. But whatever nonſenſe was ſung at the beginning of operas in England, Cibber lived long enough to hear and read the dramas of Metaſtaſio, which deſerve a better title. At an opera, modulated ſound is the chief language, it is animated by articulation, figure, and geſture; but ſtill the principal ingredient of our pleaſure there is ſound.

Cibber allows, page 91, that " irreſiſtible pleaſure may ariſe from " a *judicious elocution*, with ſcarce any ſenſe to aſſiſt it," yet ſeems to deny, or forget, the poſſibility of being pleaſed with judicious and exquiſite ſinging in the ſame degree and circumſtances. Bad actors and bad ſingers require good writing and compoſition to render them ſupportable; but great actors and great ſingers make every thing they utter intereſting. And page 93, juſt after ſpeaking of Betterton's powers, he ſeems to have ſtumbled on the following reflexion: " if the bare ſpeaking voice has ſuch allurements in it, " how much leſs ought we to wonder, *however we lament*, that the " ſweet notes of *vocal* Muſic ſhould ſo have captivated even the " politer world, into apoſtacy of ſenſe to the idolatry of ſound"— But why lament? and why are all lovers of good Muſic, well performed, to be regarded as ideots, and apoſtates to ſenſe? Did not the Greeks, the wiſeſt and moſt philoſophic race of men to be found in the annals of the world, delight in Muſic of all kinds? And is not every civiliſed and poliſhed nation delighted with Muſic, in proportion to the progreſs they have made in the cultivation of the mind? Is it a neceſſary conſequence that every lover and judge of Muſic ſhould be inſenſible to the merits of a great actor, and the charms of elocution? Had not Betterton, Booth, and Garrick their ſhare of praiſe and admiration? and has it been denied to Mrs. Siddons? Are not the ſubſcribers boxes at the opera frequently empty on the nights ſhe plays, however good the Muſic and performance? The *prejugé du metier* is a little too evident in the old comedian's account of the power of Muſic, however

however he tried to work himſelf into candour "It is to the vitia-
"ted and low taſte of the ſpectator that the corruptions of the
"ſtage of all kinds have been owing. If the public were to diſ-
"countenance and declare againſt all the traſh and fopperies they
"have been ſo frequently fond of, both the actor and authors muſt
"have ſerved their daily table with ſound and wholſome diet."—
This is ſtill ſuppoſing Muſic and every ſpecies of lyric poetry *traſh and fopperies*. It is not the buſineſs of actors or patentees to be convinced that Muſic vocal or inſtrumental ever can be good, however well performed, in any theatre but their own. Dramatic, and melodramatic poets, ſingers and declaimers, have ever been at war; they open different ſhops, and there is no good ware but what they ſell *(f)*. If men were to be reaſoned out of their ſenſes by any one of them, the world would not perhaps be a bit the fitter to live or die in. The opera houſe is the ſhop I have moſt frequented of late years, but not from contempt of theatrical merit elſewhere, which has had its full ſhare both of my time and admiration.

The ſame ſprightly writer (*g*) urges a ſtronger objection to theſe muſical dramas, than their want of ſenſe, by ſaying, that notwithſtanding Purcell's operas of the *Prophetеſs* and *King Arthur*, in which the patentees had embarked all their hopes, were ſet off with the moſt expenſive decorations of ſcenes and habits, with the beſt voices and dancers, and though their ſucceſs was, in appearance, very great, yet the whole receipts did not ſo far ballance their expence, as to keep them out of a large debt contracted at this time, and which found work for a Court of Chancery for about twenty years following.

It is only in times of diſtreſs that managers have recourſe to Muſic and dancing: when the actors are good and in favour, they are ſure of the national attention and patronage; but if, as is often the caſe, the attempts at opera on the Engliſh ſtage are awkward, and the agents poſſeſſed of but ordinary talents, this good effect is produced, that, after quickening appetite in the public by abſtinence, they return with eagerneſs to their natural food.

(*f*) "It has been always judged their natural intereſt, when there are two theatres, to do one another as much miſchief as poſſible." *Life of Cibber*, p. 164.

(*g*) Ibid, chap. iv.

CHAP. VI.

Origin of the ITALIAN OPERA *in England, and its Progreſs there during the preſent Century.*

IT has been already ſhewn that whatever attempts were made at muſical dramas in England during the ſeventeenth century, the language in which they were ſung, was always *Engliſh*. The *ſtilo recitativo* was, indeed, brought hither from Italy early in that century, by Nicholas Laniere (*b*); but it was applied to Engliſh only. And, afterwards, Henry Lawes and others continued to affect this ſpecies of narrative melody in their dialogues and hiſtorical ſongs, till the Reſtoration, when a taſte for French Muſic prevailed in all our concerts and theatrical Muſic, in order to flatter the partiality of Charles II. for every thing which came from that nation. About the middle of this prince's reign, the great favour in which the muſical drama was held at the court of Lewis XIV. under the direction of Lulli, of which, from the great intercourſe between the two nations, frequent accounts muſt have been brought hither, ſtimulated a deſire in our monarch and his courtiers to eſtabliſh ſimilar performances in London. And we find that Cambert, the predeceſſor of Lulli, as lyric compoſer at Paris, had his opera of *Pomone*, which was originally compoſed for the court of Verſailles, by what, in imitation of France, was called an Academy of Muſic, performed in London; and after his deceaſe, that *Monſieur Grabut* was employed by Dryden to ſet his opera of *Albion and Albanius*, in preference to our own Purcell, or any Italian compoſer that could be found.

The partiality for French Muſic, or French politics, in England during the ſhort reign of King James II. was not ſo conſpicuous. Nor can any complaints reaſonably be made of the predilection of King William and Queen Mary for that nation. We find, however, by the advertiſements of the times, that a taſte for Italian Muſic was

(*b*) See Vol. III. p. 346.

coming

coming on before the close of the last century. Indeed, during the reign of Queen Elizabeth the poetry and Music of Italy were much esteemed by the English, and the madrigals of that country served as models to our own masters in cultivating that species of Music. But Italian Music was long talked of and performed in England, before we heard of *Italian singing*. Reggio, about this time, seems to have been the first who was noticed for his superior taste as a singing master. And now Italian *singing* seems to be gaining ground in this country, which naturally led to the establishment of operas, in which a variety of performers might have an opportunity of displaying their vocal talents in a style of singing, of which the specimens they had heard afforded lovers of Music so much pleasure.

In 1692, an advertisement in the London Gazette (No 2834.) acquaints the public that "the *Italian lady* (that is lately come "over that is so famous for her singing) though it has been re-"ported that she will sing no more in the consort at York-build-"ings; yet this is to give notice, that next Tuesday, January 10th, "she will sing there, and so continue during the season."

A fortnight after, this *lady* is more familiarly called the Italian *woman*, in the notice given in the Gazette, that she would not only sing at York-buildings every Tuesday, but on Thursday, in Freeman's-yard, Cornhill.

April 3d, 1693, Signor Tosi, the celebrated author of a Treatise on Singing, advertises "a Consort of Musick, in Charles'-street, "in Covent-Garden, about eight of the clock, in the evening (*i*).

And October 26th, of the same year, it is said (*k*), that "Seig-"nor Tosi's Consort of Musick will begin on Monday the 30th "inst. in York-buildings, at eight in the evening, to continue week-"ly all the winter."

In January 1696, Nicola Matteis's Music, that was performed on St. Cecilia's day, is advertised. And 1698, his consort of vocal and instrumental Music, in York-buildings. In December of the same year, and at the same place, a new entertainment of vocal Music is promised, through the same channel, by Seigneur Fidelio

(*i*) London Gazette, No. 2858. (*k*) Ibid. No. 2917.

In November 1702, a *conſort* at York-buildings is advertiſed in the Daily Courant, "by performers lately come from Rome." November 19th, this Italian conſort is repeated; and again in December. On the 26th likewiſe of this month, a *conſort* is advertiſed "at Hickford's dancing-ſchool, by Sig. *Saggioni* of Venice, "in which Sig. Gaſparini will play ſingly on the violin (*l*)." Gaſparini had performed at Drury-lane the 22d of the ſame month, where he was called in the advertiſements "the famous Sig. Gaſ- "parini lately arrived from Rome."

The next year, 1703, Sig. Gaſparini and Sig. Petto performed together at the concerts in York-buildings, and Sig. Saggioni lately arrived from Italy compoſes. They are likewiſe advertiſed to accompany the ſingers in Purcell's *Fairy Queen*, at Drury-lane. In March this year, Sig. *Franceſco* had a concert at York-buildings, with ſongs by Signora *Anna*, lately arrived from Rome.

May 14th, Sig. Gaſparini had a play, *the Relapſe*, for his benefit at Drury-lane, when he performed ſeveral *new Italian ſonatas*; and being afterwards repeated, it ſeems as if they had been favourably received.

June 1ſt, in the theatrical advertiſement for Lincoln's Inn-fields, where the *Rival Queens* was promiſed; it is ſaid that "SIGNORA "FRANCESCA MARGARITA DE L'EPINE will ſing, being po- "ſitively the laſt time of her ſinging on the ſtage during her ſtay "in England." She continued, however, ſinging more *laſt*, and *poſitively laſt times*, during the whole month; and never quitted England, but remained here till the time of her death, about the middle of the preſent century. This lady came from Italy to England with a German muſician of the name of Greber; and ſeems to have been one of the firſt Italian female ſingers who appeared on our ſtage, before any attempt had been made at an Italian Opera. We ſhall have frequent occaſions to mention her, hereafter, among the performers in thoſe repreſentations, till the year 1718, when, retiring from the ſtage, ſhe married Dr. Pepuſch.

(*l*) Hickford's room continued the faſhionable place for concerts till Mrs. Cornelis's room, Soho-ſquare, the Pantheon, and Hanover-ſquare rooms, were built.

This year, 1703, Signora Maria Margherita Gallia, ſiſter of Marg. de l'Epine, and ſcholar of Nicola Haym, firſt appeared at the theatre in Lincoln's-Inn Fields, as a ſinger.

In July, Italian *intermezzi*, or "interludes and mimical entertainments of ſinging and dancing," were performed at York-buildings. This was the firſt attempt at dramatic Muſic, in action, perhaps, in the kingdom.

In November, Muſic at Lincoln's-Inn Fields, by Sig. Olſii, juſt arrived from Italy. And a ſubſcription concert begins at the ſame theatre, in which Mrs. TOFTS ſings ſeveral Italian and Engliſh ſongs. This lady, the conſtant rival of Margarita, was a principal ſinger in all the firſt operas that were performed on our ſtage in Engliſh, and in part Engliſh and part Italian, before a ſufficient number of ſingers from Italy could be found to perform the whole in the language of that country.

1704. Sig. Gaſparini continues to play Italian ſonatas at the playhouſe (*m*), and Mrs. Tofts to ſing at the ſubſcription Muſic. There was a prologue and epilogue to this Muſic, and dances were introduced between the acts of the performance. January 29th, Signora Margarita ſings, for the firſt time, at Drury-lane. At her ſecond appearance there was a diſturbance in the theatre, while ſhe was ſinging, which, from the natural and uncommon effects of rival malice, was ſuſpected to have been created by the emiſſaries of Mrs. Tofts; an idea the more difficult to eradicate as the principal agent had happened to live with that lady as a ſervant. But as the law of retaliation is frequently practiſed on the like occaſions by the injured party, it was thought neceſſary, a few days after, to inſert the following paragraph and letter in the *Daily Courant*, February 8th, 1704. "Ann Barwick having occaſioned a diſturbance at the theatre-royal Drury-lane, on Saturday night laſt, the 5th of February, and being thereupon taken into cuſtody, Mrs. Tofts, in vindication of her innocency, ſent a letter to Mr.

(*m*) Corelli's name was not yet mentioned in the advertiſements to concerts or muſical performances at the playhouſes. And the firſt time I have found any of his works mentioned in the liſts of muſical publications is in Walſh Catalogue 1705.

"Rich

"Rich, maſter of the ſaid theatre, which is as followeth: Sir, I "was very much ſurpriſed when I was informed that Ann Bar- "wick, who was lately my ſervant, had committed a rudeneſs laſt "night at the playhouſe, by throwing of oranges, and hiſſing "when Mrs. L'Epine, the Italian gentlewoman, ſung. I hope no "one can think that it was in the leaſt with my privity, as I aſſure "you it was not. I abhor ſuch practices; and I hope you will "cauſe her to be proſecuted, that ſhe may be puniſhed, as ſhe de- "ſerves. I am, Sir, your humble ſervant, Katharine Tofts.

"To Chriſt. Rich, Eſq. at the theatre-royal, Feb. 6. 1704."

The muſical drama, or opera, being at this time cultivated and in general favour on the Continent, a new muſical entertainment, "after "the manner of an *opera*," called *Britain's Happineſs*, was brought out at both our theatres within a few days of each other: the vocal part of that which was performed at Drury-lane being compoſed by Weldon, the inſtrumental by Dieupart; and in that performed at Lincoln's-Inn Fields, Leveridge was the compoſer of the whole Muſic. In June this year, Matthew Lock's opera of Pſyche was revived. And in July, Circe, an Engliſh opera, ſet by Baniſter in Charles the Second's time. But none of theſe muſical pieces ſeem to have drawn together much company, as their run was very ſhort.

1705. We are now arrived at that preciſe period of time, when the firſt real opera upon an Italian model, though not in the Italian language, was attempted on our ſtage. Cibber very juſtly ſays, in the *Apology for his Life*, chap. ix. that "the Italian Opera had "been long ſtealing into England; but in as rude a diſguiſe, and "unlike itſelf, as poſſible, in a lame, hobbling tranſlation, into our "own language, with falſe quantities, or metre out of meaſure, "to its original notes, ſung by our own unſkilful voices, with "graces miſapplied to almoſt every ſentiment, and with action "lifeleſs and unmeaning through every character." Of the merit of the performers we are now only able to form a judgment by tradition; but of the poetry and Muſic of the firſt operas, as they are printed, and are now before me, under examination, a fair opinion

may

may be deduced of their comparative merit, not only with ſimilar productions of the preſent times, but with thoſe of the ſame period in France and Italy.

The firſt muſical drama that was wholly performed after the Italian manner, in recitative for the dialogue or narrative parts, and meaſured melody for the airs, was ARSINOE QUEEN OF CYPRUS, tranſlated from an Italian opera of the ſame name, written by Stanzani of Bologna, for that theatre, in 1677, and revived at Venice 1678. The Engliſh verſion of this opera was ſet to Muſic by THOMAS CLAYTON, one of the Royal-band in the reign of King William and Queen Mary, who having been in Italy, had not only perſuaded himſelf, but had the addreſs to perſuade others, that he was equal to the taſk of reforming our taſte in Muſic, and eſtabliſhing operas in our own language, not inferior to thoſe which were then ſo much admired on the Continent. In his preface to the printed book of the words, he ſays, that "the deſign of this entertaiment being to "introduce the Italian manner of Muſick on the Engliſh ſtage, "which has not been before attempted, I was obliged to have "an Italian Opera tranſlated: in which the words, however mean "in ſeveral places, ſuited much better with that manner of Muſick, "than others more poetical would do. The ſtyle of this Muſick "is to expreſs the paſſions, which is the ſoul of Muſick; and "though the voices are not equal to the Italian, yet I have engag-"ed the beſt that were to be found in England; and I have not "been wanting, to the utmoſt of my diligence, in the inſtructing "of them. The Muſick being recitative, may not, at firſt, meet "with that general acceptation, as is to be hoped for, from the audi-"ence's being better acquainted with it: but if this attempt ſhall "be a means of bringing this manner of Muſick to be uſed in my "native country, I ſhall think my ſtudy and pains very well em-"ployed."

The ſingers were all Engliſh, conſiſting of Meſſrs. Hughes, Leveridge, and Cook; with Mrs. Tofts, Mrs. Croſs, and Mrs. Lyndſey. This opera was firſt performed at Drury-lane, January 16th, by ſubſcription; the pit and boxes were reſerved for ſubſcribers,

the reſt of the theatre was open as uſual; at the ſubſcription Muſics(*n*). In the *Daily Courant*, *Arſinoe* is called "a new opera, after the "Italian manner, all ſung, being ſet by Maſter Clayton, with dances "and ſinging before and after the opera, by Signora F. Margarita "de l' Epine." This ſinging was probably in Italian.

Clayton is ſuppoſed to have brought from Italy a collection of the favourite opera airs of the time, from which he pillaged paſſages and adapted them to Engliſh words; but this is doing the Muſic of Arſinoe too much honour. In the title-page of the Muſic, printed by Walſh, we are aſſured that it was wholly compoſed by Mr. Thomas Clayton; and in juſtice to the maſters of Italy at that time, it may be allowed to be his own, as nothing ſo mean in melody and incorrect in counterpoint was likely to have been produced by any of the reigning compoſers of that time. For not only the common rules of muſical compoſition are violated in every ſong,

(*n*) The Queen's theatre in the Hay-market, ſince called the opera-houſe, was not then finiſhed. There were but two theatres now open: Drury-lane and Lincoln's-Inn Fields. Betterton, who was at the head of the Lincoln's-Inn Fields company, removed to the new theatre, built by Sir John Vanburgh, in the Hay-market, April 9th, 1705; when it was opened with a new prologue, written by Sir Samuel Garth, and ſpoken by Mrs. Bracegirdle. The play was Dryden's *Indian Emperor*, with ſinging by the *Italian boy*. April 23d, *The Merry Wives of Windſor*, Falſtaff by Betterton, with dancing by Mad. de la Val. And on the 24th, a new farce called *The Conſultation*; after which was performed *an Indian paſtoral*, called the *Loves of Ergaſto*, ſet to Muſic by GIACOMO GREBER, the German muſician who had brought over from Italy Margarita de l' Epine; the part of Licoris by the Italian boy. And this was the firſt attempt at dramatic Muſic in the opera-houſe. The company continued acting plays here till the end of June, when there were three repreſentations of *Love for Love*, acted all by women. July 20th, according to the Daily Courant, Betterton and his company returned to the theatre in Lincoln's-Inn Fields, where they continued to act till the Queen's theatre was entirely finiſhed. I am the more minute about the firſt peformances in this theatre, as Cibber's account, which has been generally followed by others, is very inaccurate. October 30th, Betterton and his company quitted Lincoln's Inn Fields a ſecond time, and returning to the Hay-market, opened that theatre, not with an opera, but with Sir John Vanburgh's comedy of the *Confederacy*, which was now acted for the firſt time. This excellent comedy, though the parts were very ſtrongly caſt (Leigh, Dogget, and Booth, being among the men, and Mrs. Barry, Mrs. Porter, and Mrs. Bracegirdle, among the women) ran but ſix nights ſucceſſively, though the performance of M. des Barques, a dancer juſt arrived from France, was added to the entertainment. It was, indeed, repeated once in November, and twice in December, this year; but it was generally found neceſſary, even in a new theatre, and with ſo ſtrong a company, to fortify the beſt plays with dances or Muſic, and often with both. Sometimes there was ſinging in Italian and Engliſh, by Signora *Maria*, as lately taught by Signor N. Haym: and ſometimes Muſic compoſed by Signor Bononcini, and ſongs by Signora Lovicini, &c. *Daily Courant.*

but

but the proſody and accents of our language. The tranſlation is wretched; but it is rendered much more abſurd by the manner in which it is ſet to Muſic. Indeed, the Engliſh muſt have hungered and thirſted extremely after dramatic Muſic at this time, to be attracted and amuſed by ſuch traſh. It is ſcarce credible, that in the courſe of the firſt year this miſerable performance, which neither deſerved the name of a *drama* by its poetry, nor an *opera* by its Muſic, ſhould ſuſtain twenty-four repreſentations, and the ſecond year eleven!

Clayton aſſociated with him in this undertaking, Nicola Haym and Charles Dieupart, men of muſical abilities infinitely ſuperior to his own; the one performed the principal violoncello in the opera, to which inſtrument ſeveral of the ſymphonies and principal accompaniments were aſſigned, and the other the firſt violin.

The opera of *Camilla*, written, or rather tranſlated from the Italian of Silvio Stampiglio, by Owen Mac Swiney, and performed by the ſame Engliſh ſingers as *Arſinoe*, appeared at Drury-lane by ſubſcription April 30th, 1706, with a prologue written by Mr. Mainwaring. It was repreſented nine times before the 9th of July, when the Drury-lane company removed to her Majeſty's theatre in Dorſet-gardens, where *Camilla* and *Arſinoe* were again performed. The company returning again to Drury-lane November the 30th, continued from time to time the performance of this firſt Engliſh edition of that celebrated opera.

At the theatre in the Hay-market a ſubſcription was likewiſe opened for an opera, but very unſucceſsfully: for Cibber ſays, that in order "to ſtrike in with the prevailing novelty, Sir John Vanbrugh and Mr. Congreve, patentees, opened their new Hay-market theatre with a tranſlated opera, to Italian Muſic, called *the Triumph of Love*, but this not having in it the charms of *Camilla*, either from the inequality in the Muſic, or voices, had but a cold reception, being performed but three days, and thoſe not crowded." This account is exact in no particular, but the bad ſucceſs of the opera; indeed, that was worſe than this celebrated comedian and lively writer has made it; for in the Daily Courant, and other news-papers of the times, I find it advertiſed but twice: March 7th and 16th; but Cibber had forgotten even the name of the piece, which was not the *Triumph*,

but the *Temple of Love*. It was ſet by Greber the German, and could not with accuracy be called *Italian* Muſic. The principal ſinger in this opera was his ſcholar, Margarita de l' Epine, commonly called Greber's Peg. Then again he errs by ſaying, that the theatre was *opened* with this opera; for on January 1ſt, 1706, Vanbrugh's *Miſtake* was acted, in which Betterton played Alvarez, and Booth Don Carlos; the company continued to act plays only, every night till this opera was brought out; which, after the ſecond performance being laid aſide, no muſical piece was attempted till April 5th, when Durfey's comic-opera called *the Wonders in the Sun*, or *the Kingdom of the Birds*, came out. This whimſical drama was dedicated to the celebrated ſociety of the *Kit Cat Club*, and furniſhed with the words of many of its ſongs, by the moſt eminent wits of the age, who lent the author their aſſiſtance.

Nothing, however, like Italian Muſic, or fine ſinging, was attempted in this piece, as the ſongs were all ſet to ballad tunes of a true Engliſh growth. It was performed only five times, and then ſeems to have been wholly laid aſide, as was every plan for new muſical pieces during the reſt of the year, at this theatre.

1707. *Camilla*, which had been performed in Engliſh and by Engliſh ſingers, at Drury-lane ſixteen times in the courſe of the preceding year, continued to be acted in the ſame manner this year.

Indeed, operas, notwithſtanding their deficiencies in poetry, Muſic, and performance, for as yet no foreign compoſer or captivating ſinger was arrived, became ſo formidable to our own actors, that a ſubſcription was opened the beginning of this year, "for the encouragement of the comedians acting in the Hay-market, and to "enable them to keep the diverſion of plays under a ſeparate interreſt from operas." Daily Courant, January 14th, Cibber gives a circumſtantial account of this humiliating tranſaction, and ſpeaks of its ſucceſs with conſiderable triumph.

But ſuch was now the paſſion for this exotic ſpecies of amuſement, even in its liſping infant ſtate, that the perſpicacious critic and zealous patriot, Mr. Addiſon, condeſcended to write an opera for the ſame Engliſh ſingers as were now employed in the performance of *Camilla* and *Arſinoe* at Drury-lane. And after ten repreſentations of the former, and three of the latter, this long expected drama,

drama, for the performance of which a ſubſcription was opened, appeared March 4th, 1707 (*o*). Mr. Addiſon, though he had viſited Italy, and was always ambitious of being thought a judge of Muſic, diſcovers, whenever he mentions the ſubject, a total want of ſenſibility as well as knowledge in the art. But this admirable writer and reſpectable critic in topics within his competence, never manifeſted a greater want of taſte and intelligence in Muſic than when he employed Clayton to ſet his opera of Roſamond. Indeed, it ſeems as if nothing but the groſſeſt ignorance, or defect of ear, could be impoſed upon by the pretenſions of ſo ſhallow and contemptible a compoſer. But, to judges of Muſic, nothing more need be ſaid of Mr. Addiſon's abilities to decide concerning the comparative degrees of national excellence in the art (*p*), and the merit of particular maſters, than his predilection for the productions of Clayton, and inſenſibility to the force and originality of Handel's compoſitions in Rinaldo, with which every real judge and lover of Muſic ſeems to have been captivated (*q*).

This opera, in ſpite of all its poetical merit, and the partiality of a conſiderable part of the nation for Engliſh Muſic and Engliſh ſinging, as well as fervent wiſh to eſtabliſh this elegant ſpecies of Muſic in our country without the aſſiſtance of foreigners, after ſupporting with great difficulty only three repreſentations, was laid aſide and never again performed to the ſame Muſic (*r*).

(*o*) The parts were caſt in the following manner:

Queen Eleanor,	Mrs. Toſts.
Page,	Mr. Holcombe, uſually called the boy
Sir Truſty, keeper of the bower,	Mr. Leveridge.
Grideline, his wife,	Mrs. Linſey.
Roſamond,	Sig. Maria Gallia.
King Henry,	Mr. Hughs.
Firſt Guardian Angel,	Mr. Lawrence.
Second Guardian Angel,	Miſs Reading.

(*p*) See Spectator, No. 29.

(*q*) Ibid, No. 5. where he tells us, with a ſneer, that Roſſi, the poet, "calls Mynheer Handel the *Orpheus* of our age; and "acquaints the public, that he compoſed "this opera in a fortnight." If Mr. Addiſon had known the ſuperior excellence of this Muſic over that of Clayton, or any which had then been heard on our opera ſtage, the ſhortneſs of time in which it was produced would have impreſſed him with wonder and reſpect for the author; but truſting to Boileau's unjuſt and haſty deciſion, he treats this declaration and Taſſo's poetry with equal contempt.

(*r*) In the year 1733 this Engliſh drama was ſet, as a *coup d'eſſai*, by Mr. Thomas Aug. Arne, afterwards Dr. Arne, and performed at the little theatre in the Haymarket; in which his ſiſter Miſs Arne, afterwards Mrs. Cibber, performed the part of *Roſamond*; that admirable actreſs appearing firſt on the ſtage in this character as a ſinger. The three following airs were admirably ſet, and remained long in favour: "No, no, 'tis decreed - Was ever nymph "like Roſamond—and Riſe glory, riſe,"

The verſes of Roſamond are highly poliſhed, and more lyrical perhaps than in any poem of the ſame kind in our language. And yet this drama is not wholly free from opera abſurdities, on which Addiſon was afterwards ſo ſeverely pleaſant. For inſtance, the King's approach to the ſecret bower of bliſs, where his fair Roſamond was treaſured up from the reſentment of his jealous Queen, is always announced and publiſhed by a loud concert of military inſtruments: Act I. Sc. 1.

"Hark, hark! what ſound invades my ear?
"The conqueror's approach I hear.
"He comes, victorious Henry comes!
"Hautbois, trumpets, fifes, and drums,
"In dreadful concert join'd,
"Send from afar the ſound of war,
"And fill with horror ev'ry wind."

It was the faſhion in almoſt all the ſerious operas that were written in Italy before the time of Apoſtolo Zeno and Metaſtaſio to mix comic and buffoon characters with the tragic, even in *dramme ſacri*, notwitſtanding the ſeverity of ſome Italian critics upon our Shakſpeare for the ſame practice (*s*).

And Mr. Addiſon has fully complied with this cuſtom, in the characters of Sir Truſty and Grideline, which are of the loweſt ſpecies of comic.

If it cannot be proved that gun-powder was invented and in military uſe in the time of Henry II. Mr. Addiſon was guilty of an anachroniſm in making him aſk

"Why did I not in battle fall
"Cruſh'd by the *thunder* of the Gaul (*t*)?"

The loſs of Roſamond in the ſecond act of this drama is not compenſated by a ſingle intereſting event in the third, which drags and languiſhes for want of her ſo much, that neither the flat and forc-

(*s*) *Il famoſo Shakſpeare, attore e autor tragico fiorì dopo la metà del ſecolo* XVI. *e non conobbe meglio de' Cineſi le regole della verifimiglianza. Chiuſe, com' eſſi, in una rappreſentazione di poche ore i fatti di trent anni, e reſtò al di ſotto dell' iſteſſo Teſpi per non aver ſaputo ſeparar il Tragico dal Comico.*
Stor. Crit. de' Teatri, p. 248.

(*t*) It is perhaps too frivolous to mention bad rhymes in a work of ſuch length; but modern critics would hardly paſs uncenſured ſuch as theſe: *plant, ſcent—unbarr'd, heard—dream, am.* It ſeems, however, as if Mr. Addiſon's ear for rhyme was no more nice than for Muſic.
"And leave the arts of rhyme and *verſe*
"To thoſe who practis'em with more ſuc-
"ceſs."

ed humour of Sir Truſty and Grideline, nor the elegant compliments made to the Duke of Marlborough and Blenheim, ever kept the audience awake in the performance.

After the failure of this opera, from the attractions of which ſuch crouded houſes were expected, another Engliſh opera was brought out at Drury-lane, April 1ſt, called *Thomyris Queen of Scythia*, written by Motteux, and adjuſted, as he tells us in the preface, to airs of Scarlatti and Bononcini. The recitatives and whole accompaniment of this paſticcio were committed to the care of Mr. afterwards, Dr. Pepuſch. Nine repreſentations of this opera, and eight of Camilla, ſeem to have ſupplied the muſical wants of this theatre till the 6th of December, when VALENTINI URBANI, a caſtrato, and a female ſinger called the Baroneſs, arrived; who, with Margarita de l' Epine, were engaged at Drury-lane to ſing in the ſame opera of Camilla, and making uſe of Bononcini's Muſic, performed their parts in Italian, while Mrs. Tofts, Mrs. Lindſey, Mrs. Turner, Ramondon, and Leveridge, performed theirs in Engliſh. And in this manner it was repeated three ſeveral times: the public being always acquainted in the bills of the day, that the part of *Turnus* would be performed by Signor Valentini.

1708. By a ſudden revolution in theatrical politics, Betterton and his company of comedians, after the performance of Macbeth for the benefit of Wilks, January 11th, abandoned their dominions in the Hay-market wholly to foreign invaders, and uniting with their rivals at Drury-lane, eſtabliſhed themſelves in their old quarters. Cibber is again erroneous in his account of this tranſaction, aſcribing it chiefly to the arrival of Nicolini in this kingdom. But this performer did not come to England till the end of the year, and the opera phalanx marched from Drury-lane to the Hay-market in January, when on the 14th of that month, under General Swiney, they opened their firſt campaign. *Thomyris*, which had been nine times repreſented before Chriſtmas at Drury-lane, was now performed with greater ſplendor; and alternately with *Camilla*, continued in run till near the end of February. The Muſic of *Thomyris*, though not of a high claſs, was ſuperior to any

that

that had been yet heard in all the attempts at operas in this country: the overture was of Bononcini's compoſition; the firſt movement is well written, in Lulli's ſtyle; the ſecond would have a turbulent and tumultuous effect, if played by a powerful band; the third, however, is a jig of little merit. As the airs of this opera are not printed in ſcore, it is impoſſible to judge of their worth in point of contrivance; the melodies are moſtly ſhort and ſimple; thoſe of Margarita and Lawrence have, however, ſeveral difficult paſſages of execution. The ſingers were Valentini, Hughes, Lawrence, and Leveridge; with Margarita, Mrs. Tofts, and Mrs. Lindſey (*u*).

In February this year, *Signor Caſſani*, another Italian opera ſinger from Italy, arrived, who, with new ſongs, firſt appeared in the part of Mitius in Camilla. At this time a new ſubſcription was opened, the number of tickets at half a guinea each, not to exceed four hundred. Firſt gallery five ſhillings, upper gallery two ſhillings. At the next performance of Camilla, tickets for the pit and boxes were advertiſed at ſeven ſhillings and ſix pence. Stage boxes ten ſhillings and ſix pence. Dances by Miſs Santlow, afterwards Mrs. Booth, and others.

At the end of this month was firſt brought out the paſtoral opera called *Love's Triumph*, under the direction of Valentini, who had the eighth and laſt repreſentation for his benefit. This drama was written in Italian by Cardinal Ottoboni, and ſet to Muſic by Carlo Ceſarini Giovanni, detto del violone, and Franceſco Gaſparini. Engliſh words were adjuſted to the airs by Motteux; and choruſes with dances *analogues*, after the French manner, were added as an experiment by Valentini, to try whether our taſte in dramatic Muſic inclined moſt to the French or Italian ſtyle. The indifferent ſucceſs of this opera acquitted us of all ſuſpicion of partiality to the Gallic taſte in Muſic; for after five repreſentations Camilla and Thomyris were performed alternately with *Love's Triumph*; and when Valen-

(*u*) Swiney was ſtill ſole manager at the Opera houſe; but it is inſinuated by Motteux, in the preface to Thomyris, that Heidegger had ſelected the Muſic. This perſonage afterwards had the addreſs to obtain and keep the management of the opera houſe during many years of its greateſt proſperity; Mr. Pope has honoured him with a place in the Dunciad, which added but little to his notoriety.

tini's benefit was over, March 17th, theſe two half Italian and half Engliſh operas, were the ſupport of the theatre during the reſt of the ſeaſon.

The opera-houſe opened late the enſuing winter on account of the deceaſe of Prince George of Denmark, who dying October 28th, the theatres were all ſhut up till December 14th, when a new opera was brought on the ſtage called *Pyrrhus and Demetrius*, written originally in Italian by Adriano Morſelli, and ſet to Muſic by Aleſſandro Scarlatti, to which it was firſt performed at Naples, 1694. It was tranſlated into Engliſh by *Swiney*, the manager, and arranged by Nicola Haym, who compoſed a new overture and ſeveral additional ſongs, which have conſiderable merit.

The performance of this drama forms an æra in the annals of our lyric theatre, as it was the firſt in which the celebrated *Cavalier* NICOLINO GRIMALDI, commonly known by the name of NICOLINI, appeared. This great ſinger, and ſtill greater actor, was a Neapolitan; his voice was at firſt a *ſoprano*, but afterwards deſcended into a fine *contralto*. The firſt dramas in which I have met with his name in Italy, were *Tullo Oſtillo*, and *Xerſe*, two operas compoſed by John Bononcini for Rome, in 1694, in which he performed with the celebrated Piſtocchi, the founder of the Bologna ſchool of ſinging. So that Quadrio has ranked him properly among the great opera ſingers who began to appear between 1690 and 1700. In 1697 and 1698, I find him the principal ſinger in the Neapolitan operas; and in 1699 and 1700 again at Rome. From this time till his arrival in England, whither he was drawn, as Cibber informs us, chap. xi. p. 315. by the report of our paſſion for foreign operas, "without any particular invitation or engagement," he ſung at Venice, Milan, and other cities of Italy where the muſical drama was eſtabliſhed.

Before his abilities as a ſinger are conſidered, let me remind the reader of Sir Richard Steele's eloge upon him, in the Tatler, No 115, as an actor; where, after calling the opera (it was *Pyrrhus and Demetrius*) "a noble entertainment," he adds, "for my own part "I was fully ſatisfied with the ſight of an actor, who, by the grace

"and

" and propriety of his action and geſture, does honour to the hu-
" man figure. Every one will imagine I mean Signor *Nicolini*,
" who ſets off the character he bears in an opera by his action, as
" much as he does the words of it by his voice. Every limb and
" every finger contributes to the part he acts, inſomuch that a deaf
" man may go along with him in the ſenſe of it. There is ſcarce a
" beautiful poſture in an old ſtatue which he does not plant himſelf
" in, as the different circumſtances of the ſtory give occaſion for
" it. He performs the moſt ordinary action in a manner ſuitable
" to the greatneſs of his character, and ſhews the prince even in
" the giving of a letter, or diſpatching of a meſſenger. Our beſt
" actors," continues he, " are ſomewhat at a loſs to ſupport them-
" ſelves with proper geſture, as they move from any conſiderable
" diſtance to the front of the ſtage; but I have ſeen the perſon,
" of whom I am now ſpeaking, enter alone at the remoteſt part of
" it, and advance from it with ſuch greatneſs of air and mien, as
" ſeemed to fill the ſtage, and at the ſame time commanded the at-
" tention of the audience with the majeſty of his appearance."

The opera prices were raiſed on the arrival of this performer, the firſt truly great ſinger who had ever ſung in our theatre, to 15s. for the boxes on the ſtage, half a guinea the pit and other boxes, and firſt gallery five ſhillings. By what we can now gather concerning the abilities of Signor Valentini from thoſe who frequented operas at this time, his voice was feeble, and his execution moderate; but " he ſupplied theſe defects ſo well by his action," ſays Cibber, an excellent, and not *partial* judge of that part of his performance, " that his hearers bore with the abſurdity of his ſinging
" the part of Turnus in Camilla, all in Italian, while every other
" character was ſung and recited in Engliſh." And Mr. Galliard, a perfect judge of his merit as a ſinger, ſays, that " though leſs
" powerful in voice and action than Nicolini, he was more chaſte
" in his ſinging." Indeed, Toſi, the author of an excellent treatiſe on ſinging, is doubtful whether a perfect ſinger can at the ſame time be a perfect actor; " for the mind being at once divided
" by two different operations, he will probably incline more to the
" one

" one than the other; it being, however," continues he, " much " more difficult to ſing well than to act well, the merit of the firſt is " beyond the ſecond. What a felicity would it be to poſſeſs both in a " perfect degree?" And the excellent tranſlator of this work, the the late Mr. Galliard, ſays, in a note on this paſſage, written 1742, that " Nicolini had both qualities, more than any that have come " hither ſince. He acted to perfection, and did not ſing much in- " ferior. His variations in the airs were excellent; but in his ca- " dences he had a few antiquated tricks (*x*)."

Beſides theſe two performers, with voices and abilities wholly new to an Engliſh audience, and who performed the principal parts of *Pirro* and *Demetrio*, in Italian, it ſeems by the printed copy of the Muſic, as if Margarita and the Baroneſs had likewiſe ſung their parts in that language; while Mrs. Tofts, except in a duet with Nicolini, Meſſrs. Ramondon, and Cook, kept to their mother tongue (*y*).

The airs of this opera are ſhort, ſimple, and elegant for the time; but as we ſhall ſoon arrive at much better Muſic, examples of the ſtyle ſeem unneceſſary. The diviſions, indeed, are antiquated and vulgar now, and to have rendered the reſt ſo captivating as to have charmed a whole nation, muſt have required fine voices and great art in the ſingers.

1709. After the ſix firſt ſubſcription repreſentations of this opera were over, a new ſubſcription was opened January 5th, at half a guinea the boxes on the ſtage, the other boxes eight ſhillings, pit five ſhillings, firſt gallery two ſhillings and ſix pence, and the ſecond gallery one ſhilling and ſix pence. The reaſon for this abatement does not appear.

On the 19th of this month Nicolini had the ſame opera at the Queen's theatre for his benefit, and at the ſame prices, which was the eleventh repreſentation of this motley performance. Indeed,

(*x*) Toſi on Singing, tranſlated by Galliard, p. 152.

(*y*) I am very glad, for the honour of our nation, that this abſurdity was practiſed, for the ſake of the Muſic, in other countries as well as in England: for Riccoboni, in his *General Hiſtory of the Stage*, tells us that at Hamburgh, in the early operas, ſung in the Italian manner, " the recitative was in " the German language, and the airs ge- " nerally in the Italian." *Engliſh Tranſlation*, 2d edit. 1754, p. 212.

the *confuſion of tongues*, concerning which Mr. Addiſon is ſo pleaſant in the Spectator, ſeems to have been tolerated with great good nature by the public; who, in Muſic, as well as words, ſeemed to care much leſs about *what* was ſung, than *how* it was ſung.

After performing Pyrrhus and Demetrius once more, the old and favourite opera of *Camilla* was repreſented at this theatre for the firſt time; in which Nicolini appeared in the part of *Preneſto*, and the reſt of the characters were caſt in the ſtrongeſt manner poſſible. It was now, for the firſt time, that the Muſic of Bononcini was performed entire (*z*).

And this revived opera, and *Pyrrhus and Demetrius*, were alternately performed till the 2d of March, when a new opera called *Clotilda* was brought out, for the performance of which the boxes on the ſtage were again advanced to fifteen ſhillings. After two repreſentations of this new drama, *Pyrrhus and Demetrius* was exhibited once, which was followed by two performances more of *Clotilda*, when it gave way to *Camilla*, and *Pyrrhus and Demetrius*. After this it was performed three times, and then wholly laid aſide. This opera was compoſed by Conti, and printed by Walſh, half in Engliſh and half in Italian, as it was performed. The compoſition is not contemptible; and yet it ſeems to have come into the world and gone out of it ſo quietly as ſcarcely to have left any memorials of its exiſtence. After the deceaſe of this ſhort-lived drama, *Camilla*, and *Pyrrhus and Demetrius*, were run till the 4th of June, at reduced prices: ten ſhillings and ſix pence the boxes on the ſtage, the other boxes eight ſhillings, pit five ſhillings, firſt gallery two ſhillings and ſix pence, and the ſecond gallery one ſhilling and ſix pence. On the 14th of May, in the *Daily Courant*, a new ſet of ſcenes, painted by two famous Italian painters lately arrived from Venice, and

(*z*) It has always been imagined that this Muſic was compoſed by Giovanni Bononcini, the celebrated rival of Handel, afterwards, in England; but I can find no proof of it in any one of the many volumes of operas in my poſſeſſion, or dramatic records that I have been able to conſult. *Camilla Regina de Volſci*, written by Stampiglia, and ſet by *Marc'Antonio Bononcini*, the brother of John, for the imperial court of Vienna, about the year 1697, was in ſuch favour all over Italy, that it was performed at Venice 1698; Bologna 1705; Ferrara and Padova 1707; Bologna again 1709: Udine 1715; and a third time at Bologna 1719. And this ſeems to have been the opera that was performed in England, during 1706, ſixteen times; 1707, twenty; 1708, ten; and 1709, eighteen; in all, ſixty-four times!

all

all the other decorations which were repreſented in the opera of *Clotilda*, are promiſed to the opera of *Pyrrhus and Demetrius*.

June the 4th this year, Nicolini had a concert for his benefit at the opera-houſe, conſiſting of vocal and inſtrumental Muſic compoſed by Scarlatti, Bononcini, and others.

September 15th, on a diſagreement with the patentee of Drury-lane, Mr. Rich, ſen. a conſiderable number of the principal comedians revolt, and engage to act plays at the opera-houſe under the management of Swiney. The chief of theſe were Wilks, Cibber, Dogget, and Mrs. Oldfield. On this occaſion great alterations and improvements were made in the theatre, which however well calculated for Muſic, was, according to Cibber, extremely unfavourable to declamation.

This new republic being joined by Betterton, Eſtcourt, and many others, plays very ſtrongly caſt were acted at the Hay-market theatre till the 28th of October, when the opera of *Camilla* was performed by the ſame troop as the preceding winter, with Nicolini at their head; and afterwards *Thomyris*, and *Pyrrhus and Demetrius*, mixed with plays, till after Chriſtmas. This laſt opera was acted in the courſe of the year thirty times: a very uncommon number of repreſentations for a muſical drama at preſent, with Muſic and performers, Nicolini excepted, much ſuperior to thoſe of 1709. As operas improved, the hearers became nice and faſtidious. The public ſoon grows familiar with excellence, and treats her like a common woman; and after the firſt curioſity is ſatisfied, a great part of an audience become critics, and gratify their vanity more by being the firſt to diſcover defects in the performers, than they did at firſt in pointing out their merit.

1710. The two companies, of comedians and ſingers, continued to act plays and operas alternately at the Queen's theatre this year, till the month of November. In January, after one repreſentation of Thomyris, and one of Pyrrhus and Demetrius, the muſical troop brought out the new opera of *Almahide*. Neither the poet nor compoſer is mentioned in the book of the words or printed copy of the Muſic, which ſeems all of one ſtyle, and that ſtyle more like Bononcini's than any other compoſer of the times. This

was the firſt opera performed in England, *wholly in Italian*, and *by Italian ſingers*; who were Nicolini, Valentini, Caſſani, Margarita, and Iſabella Girardeau. There were, indeed, intermezzi between the acts, in Engliſh, and ſung by Dogget, Mrs. Lindſey, and Mrs. Croſs; but the opera was wholly Italian in poetry, Muſic, and performance. There were operas at this time, as at preſent, generally twice a week; and *Almahide* was performed before the ſummer receſs fourteen times.

There are frequent feats of execution in the ſongs of Nicolini and Margarita of a more rapid and difficult kind than are to be found in the operas which preceded this drama; but the diviſions appear now antique and aukward. The firſt violin accompaniment is printed over the voice part of moſt of the airs, and is frequently buſy and ingenious. However, this would now be called *mechanical* Muſic; being neither dramatic, paſſionate, pathetic, nor graceful. If, indeed, the words imply ſorrow, it is *ſlow*; and in a chearful ſcene, it is *quick*; but there is little enthuſiaſm, and no elegance.

By the advertiſements of March 2d, it ſeems as if the farce of the *School-boy* and the *rehearſal* of a new opera, formed the whole evening's entertainment, for which the prices were: "boxes five "ſhillings, pit three ſhillings, firſt gallery two ſhillings, ſecond "gallery one ſhilling, ſtage boxes eight ſhillings, being obliged to "begin exactly at ſix o'clock, by reaſon of the practice." March 6th, the public was acquainted in the bills, that "there would be "a rehearſal of the new opera, *in form*."

This new opera was *Hydaſpes*, or *l'Idaſpe Fedele*, ſet to Muſic by *Franceſco Mancini*, a Roman compoſer, and brought on the ſtage in England, May 23d, by Nicolini, who dedicated the *libretto*, or book of the words, to the Marquis of Kent, then Lord Chamberlain to Queen Anne. This opera was likewiſe wholly performed in Italian, and by Italians, except an inferior part by Mr. LAWRENCE, which he ſung, however, in Italian (*a*). The other per-

(*a*) This Engliſh ſinger continued till the year 1717, to perform under parts in Italian operas. His voice was a tenor of conſiderable agility, as appears by his ſongs in the opera of Thomyris, which contain more diviſions, and of a more difficult kind, than thoſe of any ſinger then on the opera ſtage, except the Margarita.

formers

formers were the ſame as in *Almahide*. *Hydaſpes* was repreſented twenty-one times, and ſeems to have been generally approved.

The lion in this opera gave birth to ſeveral pleaſant papers in the firſt volume of the Spectator, particularly N° 13. by Mr. Addiſon, in which the humour is exquiſite. This excellent writer, who, at this time, was by no means partial to operas, does juſtice to Nicolini in ſpeaking of the childiſhneſs of the *Leonian* combat in Hydaſpes.—"It gives me a juſt indignation," ſays he, "to ſee a "perſon whoſe action gives new majeſty to kings, reſolution to he-"roes, and ſoftneſs to lovers, thus ſinking from the greatneſs of "his behaviour, and degraded into the character of the London "*Prentice*. I have often wiſhed, that our tragedians would copy "after this great maſter in action. Could they make the ſame uſe "of their arms and legs, and inform their faces with as ſignificant "looks and paſſions, how glorious would an Engliſh tragedy ap-"pear with that action, which is capable of giving a dignity to the "forced thoughts, cold conceits, and unnatural expreſſions of an "Italian opera."

The Muſic of Hydaſpes ſeems inferior in merit to ſeveral preceding operas in which Aleſſandro Scarlatti, Gaſparini, or Bononcini had any ſhare. The ſtyle is feeble, and the paſſages were inſipid and common at the time they were produced.

On November 18th this year, Macbeth was the laſt play which the company of Engliſh actors performed at the Queen's theatre in the Hay-market. After which they returned to Drury-lane, where they began to act on Monday November 20th, leaving the opera houſe wholly to the lyric Muſe. On the 22d, Hydaſpes was advertiſed, when the part of Berenices was announced in the bills to be performed by Signora Elizabeta Pilotti Schiavonetti, and Artaſerſe by Signor Boſchi, two new Italian ſingers. December 9th, Signora Boſchi performed for the firſt time in Pyrrhus and Demetrius. Schiavenetti remained here, as ſecond woman, till the year 1717. Boſchi had a fine baſe voice, for which Handel compoſed ſome of his beſt baſe ſongs. His wife had been a great ſinger, but was much paſt her prime when ſhe came to England; ſhe has,

however, left a name behind her among Italian writers on Muſic, who ſpeak of her abilities with great reſpect. She and her huſband ſtaid in England at this time only one ſeaſon; but he returned hither in the year 1720, and continued to ſing in Handel's operas till the year 1727.

But before a character is given of the great foreign ſingers who arrived here after the Italian opera was firmly eſtabliſhed in this country, it is but juſtice to ſay ſomething of the Engliſh ſingers, who were able by their performance to excite curioſity, give pleaſure, and ſet cenſure at defiance, when the opera was in its infancy, and regarded by ſome as an ideot, and by others as a ſhapeleſs monſter.

To begin then by the performers in *Arſinoe*, who had not only all the abſurdities uſually laid to the charge of operas in general to anſwer for, but at once laboured under bad poetry, bad Muſic, and total inexperience.

Mr. HUGHS had been a favourite ſinger at concerts, and between the acts of plays, for ſeveral years before he was aſſigned the part of firſt man, in the firſt opera that ever was performed on our ſtage in the Italian manner. His voice was a *counter tenor*, as we are told in the dramatis perſonæ of Thomyris; and, indeed, as the compaſs of his ſongs diſcovers. He continued to perform the firſt part till the arrival of Valentini, after which he either quitted the ſtage or the world, for no further mention is made of him either in opera or concert annals.

RICHARD LEVERIDGE had a deep and powerful baſe voice. It has been ſaid that he performed Purcell's admirable baſe ſong, "Ye twice ten hundred deities," which was ſet on purpoſe for him in the *Indian Queen*, written by Sir Robert Howard and Dryden (*b*). Now as this tragedy came out in 1665, when Purcell was but ſeven years old, and five years before Leveridge was born, it could

(*b*) Though the *Indian Queen* is printed in the firſt volume of Dryden's Dramatic Works, 1762; it is likewiſe printed in thoſe of Sir Robert Howard, to whom it is generally aſcribed. Dryden, however, ſays, in the advertiſement prefixed to his *Indian Emperor*, that it was written as a concluſion of the *Indian Queen*, "part of which poem "was writ by me."

not have been at the firſt repreſentation of this play, but a revival of it (*c*). He was certainly a ſtage-ſinger a conſiderable time before the expiration of the laſt century. In 1699, he not only appeared at Drury-lane as a ſinger but compoſer, in an Engliſh opera called the *Iſland Princeſs*, of which the Muſic was compoſed by Daniel Purcell, Jeremiah Clark, and Leveridge. This opera was revived in 1702, and it was ſpecified in the bills that "Mr. Leveridge would perform "his own parts of the compoſition." After this, there was "ſinging "by Mr. Leveridge," announced in almoſt every advertiſement for that theatre, till operas on the Italian plan were attempted, where he had a part aſſigned him in each as long as Engliſh was allowed to be ſung in them. He afterwards attached himſelf to Rich, the manager of Lincoln's-Inn Fields and Covent-garden, at which laſt theatre he continued to ſing in pantomime entertainments till after the middle of the preſent century, when he was more than eighty years old. I remember his ſinging "Ghoſts of every occupation," and ſeveral of Purcell's baſe ſongs, occaſionally, in a ſtyle which forty years ago ſeemed antediluvian; but as he generally was the repreſentative of Pluto, Neptune, or ſome ancient divinity, it correſponded perfectly with his figure and character. He was not only a celebrated ſinger of convivial ſongs, but the writer and compoſer of many that were in great favour with ſingers and hearers of a certain claſs, who more piouſly performed the rites of Comus and Bacchus, than thoſe of Minerva and Apollo. He quitted this ſublunary world 1758, at eighty-eight years of age.

Mrs. TOFTS ſeemed to have endeared herſelf to an Engliſh audience by her voice, figure, and performance, more than any preceding ſinger of our own country whoſe name and excellence have been recorded. Cibber, though he does not ſpeak of Muſic *en connoiſſeur*, and, as an Engliſh actor and patentee of a theatre, was an enemy to Italian operas and Italian ſingers upon a principle of ſelf-defence, probably gives us the general and genuine opinion of his acquaintance, concerning Mrs. Tofts, who, he ſays, had her firſt

(*c*) The following dates will ſhew the utter impoſſibility of Leveridge ſinging a baſe ſong, or any ſong, in 1665:

Henry Purcell born	1658
Indian Queen performed and printed	1665
Leveridge born	1670

muſical

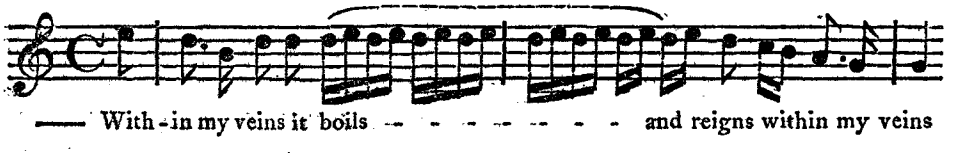
muſical inſtuctions in her own country, "before the Italian "taſte had ſo highly prevailed, and was then not an adept; what-"ever defect the faſhionably ſkilful might find in her manner, ſhe "had in the general ſenſe of her hearers, charms that few of the "moſt learned fingers ever arrive at. The beauty of her fine pro-"portioned figure, and exquiſitely ſweet, ſilver-tone of voice, with "peculiar rapid ſwiftneſs of her throat, were perfections not to be "imitated by art or labour."

This performer had ſongs given to her in all ſtyles; her compaſs, however, did not ſurpaſs the common limits of a *ſoprano*, or treble voice. With reſpect to her execution, of which we are ſtill enabled to judge by the printed copies of her ſongs, it chiefly conſiſted in ſuch paſſages as are compriſed in the ſhake, as indeed did that of moſt other fingers at this time.

In *Arſinoe* and *Camilla* not one diviſion occurs of great length or difficulty; but in *Pyrrhus and Demetrius* many. However, thoſe of Mrs. Toſts are, in general, eaſy and common, except in one ſong, in which there is a very early inſtance of *iteration*; and as this ſeems her *Aria d'Abilità* in the opera, I ſhall inſert the principal paſſage among the diviſions of this period.

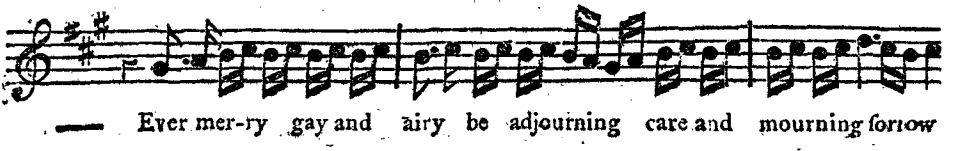
DIVISIONS *in the firſt Operas performed in England.*

Hughs, in ARSINOE.

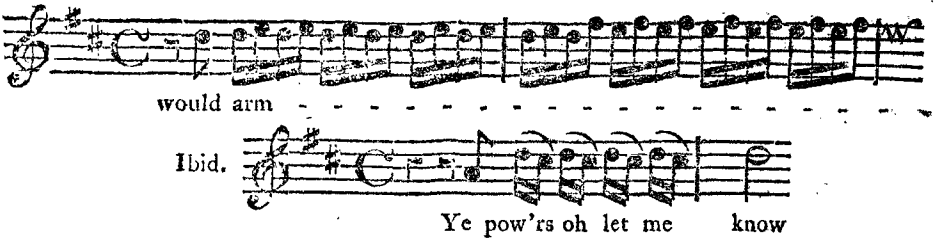


In *Camilla.*

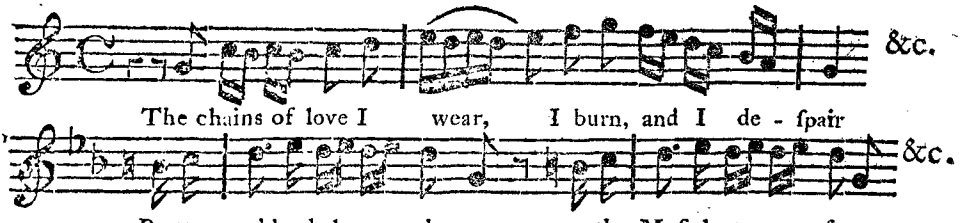
Mrs. Lindſey, in THOMYRIS.



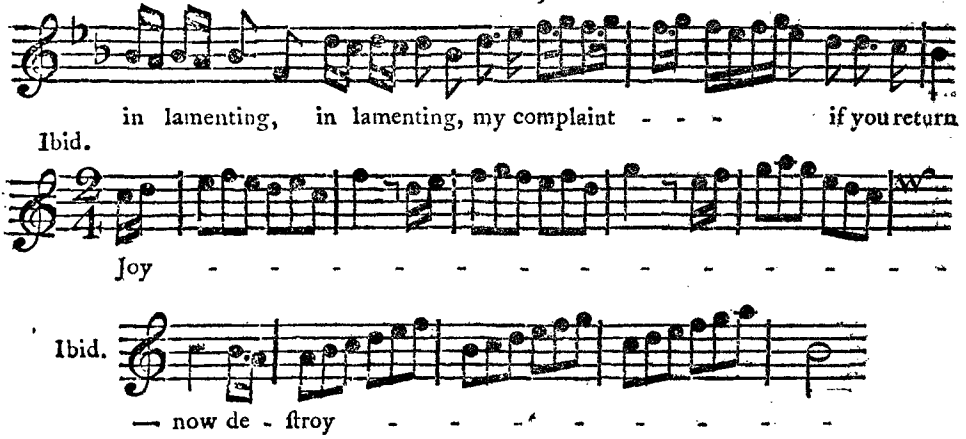
Mrs. Tofts, ibid.



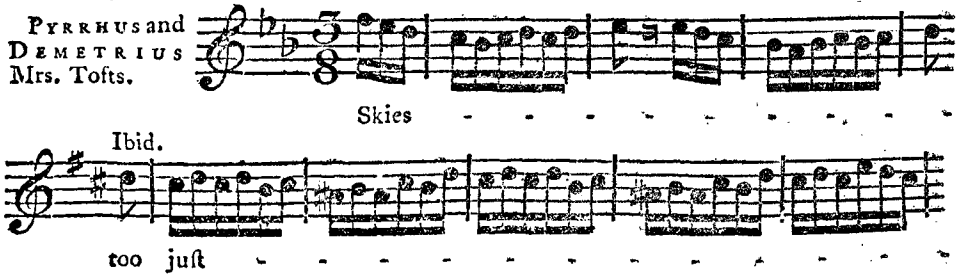
Hughs, ibid.

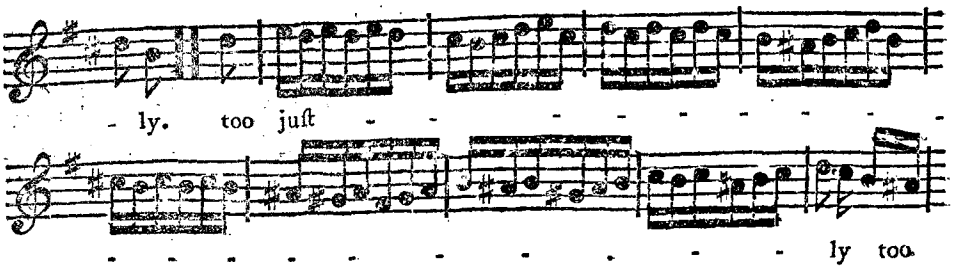


Mrs. Tofts, ibid.

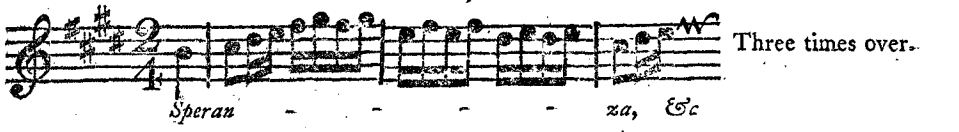


This battered paſſage occurs in a ſong of Mrs. Lindſey in the ſame opera; and in Comus, thirty years after.

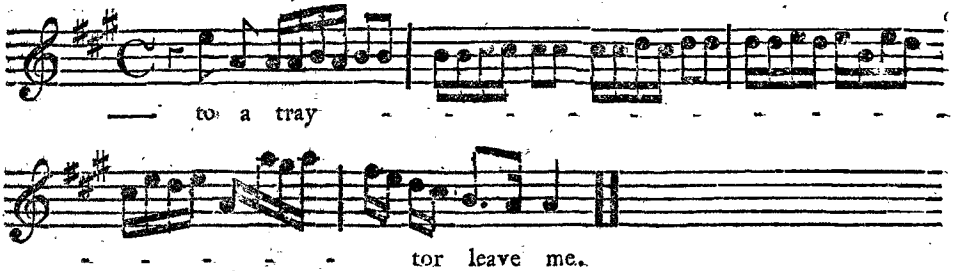




Mrs. Barbier, in ANTIOCO.



Mrs. Tofts, in PYRRHUS AND DEMETRIUS.



Mrs. Tofts quitted the ſtage in 1709 *(d)*. Her private hiſtory, were it known, ſeems now unneceſſary to relate, unleſs the events in her retirement were ſuch as would intereſt the reader by their ſingularity. But though it is publicly inſinuated in the Tatler, for Thurſday, May 26th, 1709, that ſhe was inſane, it ſeems doubtful whether we are to take this account literally, or whether Sir Richard Steele had not recourſe to invention, or, at leaſt, exaggeration, in order to throw a ridicule on opera quarrels in general, and on her particular diſputes at that time with the Margarita or other

(*d*) The talents of this ſinger and of Margarita de l' Epine gave riſe to the firſt muſical factions which we hear of in this country. According to Hughes, author of the Siege of Damaſcus, their abilities were diſputed by the firſt people in the kingdom.

"Muſic has learn'd the diſcords of the ſtate,
And concerts jar with Whig and Tory hate.
Here Somerſet and Devonſhire attend
The Britiſh *Tofts*, and ev'ry note commend;
To native merit juſt, and pleas'd to ſee
We've Roman arts, from Roman bondage free.
There fam'd *L' Epine* does equal ſkill employ,
While liſt'ning peers croud to th' ecſtatic joy:
Bedford to hear her ſong his dice forſakes,
And Nottingham is raptur'd when ſhe ſhakes:
Lull'd ſtateſmen melt away their drowſy cares
Of England's ſafety, in Italian airs."

female

female ſingers. I ſhall, therefore, refer the reader to the Tatler No 20, and leave the comments to his own ingenuity.

After quitting the ſtage, by which ſhe is ſaid to have acquired a conſiderable fortune, ſhe married Mr. Joſeph Smith, who was afterwards appointed conſul at Venice, where he reſided till the time of his death, about the year 1770. He was a great collector of books and pictures, and a patron of the arts in general. The celebrated lady whom he married is ſaid to have been living in 1755.

Mr. LAWRENCE, an Engliſh opera ſinger, has been already mentioned. LEWIS RAMONDON ſeems to have performed Leveridge's comic part of *Delbo*, in Arſinoe, at the time the Muſic was printed; and ſung in Camilla, and Pyrrhus and Demetrius, when theſe operas were performed at the Hay-market. He appears no more as a public ſinger after this period, but his name occurs as a compoſer in a collection of ſongs called the *Merry Muſician*, 1716; and as the editor of "the *ſong tunes* in the opera of Camilla, contrived "and fitted to the harpſichord or ſpinet;" in the title-page of which it is ſaid, "that the leſſons being placed on five lines ren-"der them proper for a voilin and a baſe." Almoſt all organ and harpſichord Muſic till this time was written and printed on *ſix-lines*.

Mrs. Lindſey, Mrs. Croſs, Mr. Good, and Mr. Cook, had ſubaltern parts allotted them in early Engliſh operas, by which they ſeem to have contributed but little to their own fame or the pleaſure of the public: but many parts of a building are neceſſary to its conſtruction, which are never regarded as ornamental.

The execution of MARGARITA DE L' EPINE, was of a very different kind from that juſt deſcribed, and involved real difficulties. Indeed, her muſical merit muſt have been very conſiderable to have kept her ſo long in favour as a ſinger on the Engliſh ſtage, where, till ſhe was employed at the opera, ſhe ſung either in muſical entertaiments, or between the acts, almoſt every night. Beſides being *out-landiſh*, ſhe was ſo ſwarthy and ill-favoured, that her huſband uſed to call her *Hecate*, a name to which ſhe anſwered with as much good humour as if he had called her Helen. But with ſuch a total abſence of perſonal charms, our galleries would have

made her ſongs very ſhort, had they not been executed in ſuch a manner as to ſilence theatrical ſnakes, and command applauſe.

Dean Swift, who was no reſpecter of perſons, particularly muſical, in his *Journal to Stella*, Letter xxiv. Auguſt 6th, 1711, being at Windſor, ſays, "we have a muſic-meeting in our town to-"night. I went to the rehearſal of it, and there was *Margarita*, "and her ſiſter, and another drab, and a parcel of fiddlers; I was "weary and would not go to the meeting, which I am ſorry for, "becauſe I heard it was a great aſſembly."

He talks frequently of the muſic-meetings this ſummer and autumn at Windſor, but always with contempt—as, "in half an hour "I was tired of their *fine ſtuff*." And the fiddlers in revenge would probably have returned the compliment, while the Dean was preaching, and have quitted the church with a ſimilar ſpeech. Puns and politics chiefly delighted the one, and puns and porter perhaps the other; both alike deſpiſing what they neither felt nor underſtood.

There is ſomething ſo myſterious in the title and hiſtory of the ſinger called the BARONESS, that I am by no means qualified to be her biographer. All that can be ſaid of her with any certainty is, that ſhe was a German who had learned to ſing in Italy, and had performed in the operas at ſeveral German courts by that appellation before her arrival in England, where ſhe ſung in the operas of *Camilla*, *Triumph of Love*, and *Pyrrhus and Demetrius*. In this laſt ſhe ſung a duet with Mrs. Tofts, and three or four ſongs which required abilities. She was in England and had a benefit in 1711, though ſhe did not ſing in the new opera of that year.

ISABELLA GIRARDEAU ſeems to have been an Italian married to a Frenchman. *Iſabella Calliari* is among the female ſingers who, according to Quadrio's liſt, flouriſhed from the year 1700 to 1720. She ſucceeded the Baroneſs at the Hay-market, and appeared firſt in the opera of *Almahide*. She had two airs to ſing in this opera which required abilities of a very different kind: the firſt a *largo*, in which a pathetic expreſſion was neceſſary, and the ſecond an *aria di bravura*, which required conſiderable agility.

The

The *Italian Opera* had now obtained a ſettlement, and eſtabliſhed a colony on our iſland, which having from time to time been renovated and ſupplied from the mother country, has ſubſiſted ever ſince. The ancient Romans had the fine arts and eminent artiſts from Greece; and, in return, the modern Romans ſupply all the reſt of Europe with painting, ſculpture, and Muſic. This laſt art is a manufacture in Italy, that feeds and enriches a large portion of the people; and it is no more diſgraceful to a mercantile country to import it, than wine, tea, or any other production of remote parts of the world. The French have never yet ſuffered an opera in the Italian language to be performed in their country ſince the time of Cardinal Mazarin; though of late they have invited to their capital, and employed, the beſt Italian compoſers; while the Engliſh, who tolerate all religions, have manifeſted not only a liberal ſpirit with reſpect to the Italian Opera, but good taſte and good ſenſe. It is univerſally allowed that the Italian tongue is more ſonorous, more ſweet, and of more eaſy utterance, than any other modern language; and that the Muſic of Italy, particularly the vocal, perhaps for that reaſon, has been more ſucceſsfully cultivated than any other in Europe. Now the vocal Muſic of Italy can only be heard in perfection when ſung to its own language and by its own natives, who give both the language and Muſic their true accents and expreſſions. There is as much reaſon for wiſhing to hear Italian Muſic performed in this genuine manner, as for the lovers of painting to prefer an original picture of Raphael to a copy.

1711. After two performances of Pyrrhus and Demetrius, a new paſticcio opera was brought out this year, January 10th, called ETEARCO. This muſical drama which was performed ſeven times by the ſame ſingers as were engaged at the beginning of the winter, offers nothing memorable, either in performance or ſucceſs (*e*). February 3d, it was found neceſſary to have recourſe again to *Pyrrhus and Demetrius*, and afterwards to *Hydaſpes*, which laſt opera was performed four times. On the 13th, the firſt and ſecond act only

(*e*) *Etearco* was firſt performed at Venice 1707, to the Muſic of Marc' Antonio Bononcini. The drama was written by Silvio Siltampiglia.

of

of Pyrrhus and Demetrius, and the Muſic performed at court on the Queen's birth-day, furniſhed the feaſt.

It is neceſſary now to relate an event which happened about the end of the preceding year, 1710, of great conſequence to the Opera and to the Muſic in general of this country. This was the arrival of GEORGE FREDERIC HANDEL, who came hither on a viſit of curioſity, and in compliance with an invitation from ſeveral Engliſh noblemen, with whom he had made acquaintance at the court of Hanover, but without any deſign of remaining in England. Indeed, after making the tour of Italy, he had entered in the ſervice of the Elector of Hanover, a prince who had manifeſted his love for Muſic, and good taſte and knowledge in the art, by patroniſing ſeveral of the greateſt muſicians in Europe at his court, particularly the celebrated Bononcini, and the admirable Abate Steffani, whom the young Handel had the honour of ſucceeding.

Aaron Hill was now in the direction of the theatre in the Haymarket, and hearing of the arrival of a maſter, the fame of whoſe abilities had already penetrated into this country, he applied to him to compoſe an opera. To which requeſt he having acceded, Mr. Hill ſketched out the plan of a drama from Taſſo's Jeruſalem, and in his preface tells us, that "by a very particular happineſs he had "met with Signor Roſſi, a gentleman excellently qualified to fill "up the model he had drawn, with words ſo ſounding, and ſo rich "in ſenſe, that if his tranſlation is in many places led to deviate, "'tis for want of power to reach the force of the original *(f)*."

The Italian poet declares, in an advertiſement to the reader, that the compoſer was ſo rapid in *his* part of the work, that he hardly gave him time to write; and that, to his great aſtoniſhment, the Muſic of this admirable opera had been entirely produced in a fortnight.

This opera was entitled RINALDO, and appeared for the firſt time on

(f) Signor Roſſi afterwards produced ſeveral dramas for the opera-ſtage; and he and Nicolino Haym were the chief poets for that theatre till the arrival of *Rolli*. Aaron Hill tranſlated this opera himſelf and dedicated it to Queen Anne. It is certainly ſuperior, as a poem, to the verſion of any Italian opera which the Engliſh had yet ſeen, though extremely rough for an Italian lyric poem, in the original.

the

the 24th of February. It continued in run till the end of the ſeaſon, June 2d, and was performed without interruption, except the benefits, fifteen times. The ſingers in this opera were Signor Nicolini, Valentini, Boſchi, and Caſſani; with Signora Boſchi, Iſabella Girardeau, and Eliſabetta Pilotti Schiavonetti, in the ſervice of the Elector of Hanover. Margarita de L'Epine, and the Baroneſs, though not employed in Rinaldo, ſung in the old operas that preceded it, and which were performed at the ſeveral benefits.

Though many of Handel's ſubſequent operas are ſuperior to Rinaldo, yet, after a careful examination of ſuch as had been compoſed by other maſters and brought on our ſtage previous to this, there is ſomething ſo peculiarly compact and forcible in the ſtyle, that I cannot paſs it over without particulariſing ſome of its beauties.

The firſt movement of the overture is grand and majeſtic. Though the ſubject of the fugue wants variety, being but one paſſage repeated three or four times; it has been productive, however, of many beauties of accompaniment, and has a very good effect in performance. The ſolo parts or epiſodes for the firſt violin were frequently uſed afterwards in his organ concertos, and other compoſitions. The jig is lively, and leſs vulgar than any movement of that kind, equally ancient, except Corelli's.

The firſt air, *Sovra balze ſcoſcese*, ſung by Signora Boſchi, has many graceful, new, and pleaſing paſſages in it, though the words are very rough and *un*lyrical. The next air, ſung by Iſabella, is ſpirited, ingeniouſly accompanied, and new. The firſt air which Boſchi ſings is a rough defiance, fit for a Pagan and a baſe voice. The next air, ſung by his wife, is ſpirited and pleaſing. Then follows an air, *Vieni o cara*, which is very characteriſtic, and, though a jig, and for a baſe voice, not vulgar. *Furie terribile*, an air for Armida, is full of genius and fire, and truly dramatic. *Augelletti che cantate*, is charming (*g*); there is a ſoothing paſſage in it which he afterwards uſed in "Return O God of hoſts." The duet, *Scher-*

(*g*) There is, in the original ſcore, a long ſymphony of twenty-one bars for octave flutes, in imitation of birds, which is not printed. While this was playing, the ſparrows, concerning which the Spectator is ſo pleaſant, No. v. were let looſe.

zano ſul tuo volto, has in it many pretty paſſages, though the plan is not dramatic, nor is it ſo good on the old plan, as many duets he afterwards compoſed. *Cara ſpoſa* is one of the beſt airs in that ſtyle that was ever compoſed by himſelf or any other maſter; and by many degrees the moſt pathetic ſong, and with the richeſt accompaniment, which had been then heard in England. The laſt air in the firſt act, *Venti turbini*, is a capital *bravura*, calculated to diſplay Nicolini's powers of execution and acting.

The firſt air in the ſecond act, *Siam proſſimi*, is pleaſing, in the favourite ſtyle of Cariſſimi, about the middle of the laſt century. The Siren's ſong is an agreeable Siciliana in Handel's own favourite ſtyle. *Il tricerbero humiliata*, a paſſionate air, for Nicolini, in which all the parts play in uniſon and octaves to the voice, on account of its boldneſs and ſeeming joviality, had Engliſh Bacchanalian words ſet to it: "Let the waiter bring clean glaſſes," to which it was long ſung at merry and convivial meetings all over the kingdom. *Scorta rea*, is an agreeable air in two parts, *fugato*. *Mio cor*, another ſpirited air, with no other accompaniment than a baſe, but it is an admirable ſong. *Baſta che ſol tu chieda*, is an excellent baſe ſong of an original caſt and accompaniment. *Fermati*, a duet of infinite genius, ſpirit, and originality. Modern dramatic duets are all caſt in the ſame mould; which though a good one, yet others ſhould be ſought and tried. *Ah crudel*, the whole opening and conduct of this admirable *adagio* may be found in the author's hautbois concertos. *Vò far guerra*, with an accompaniment for the harpſichord which terminates the ſecond act, and which Handel played himſelf, during the run of the opera, muſt have captivated by the lightneſs and elaſticity of his finger; as it contains no one learned or ſolid paſſage. However, he afterwards drew from the brilliant parts, paſſages for his harpſichord leſſons and organ concertos.

The ſecond air in the third act, *Sorge nel petto*, is a ſoothing and pathetic morſel. The next, *E un incendio*, is ſpirited and pleaſing. The violin part reminds us of the accompaniment to a movement in the coronation anthem. *Al trionfo*, a duo, which is good Muſic; but the paſſages all occur in ſubſequent compoſitions by our author

author, particularly in the accompaniment, where we hear the gavot in Otho. *Bel piacer*, is a light natural air, wholly unaccompanied even by a baſe. If the ſinger, Iſabella Girardeau had a remarkable fine, mellifluous, and ſteady voice, it was giving it a fair hearing in all its purity; which would pleaſe natural ears more than thoſe that are *depraved*, in the language of Rouſſeau, by harmony. *Hor la tromba*, is an excellent air of ſpirit for Nicolini, with a trumpet accompaniment, and bold and new effects. The laſt chorus is an agreeable gavot, like that in the overture to *Paſtor fido*, and like many other movements in Handel's ſubſequent works. But no one of them requires us to mount up to the time in which it was compoſed ſo much as Rinaldo, which has been not only pillaged by others, but by himſelf. It is, however, ſo ſuperior in compoſition to any opera of that period which had ever been performed in England, that its great ſucceſs does honour to our nation.

Indeed, this great ſucceſs alarmed the actors and friends of our own theatres; and Sir Richard Steele, a patentee, and Mr. Addiſon, his friend, ſtill bleeding for the fate of his *Roſamond*, tried every means they could deviſe to check and diſgrace our muſical taſte. To ridicule, it was certainly open; but what is proof againſt it? The Opera was now in its nonage; the poetry often abſurd, for Apoſtolo Zeno and the admirable Metaſtaſio had not then purified and ſublimed it; and a rage for the marvellous in machinery and decorations was carried to a puerile exceſs.

I am as ready to allow the force of Mr. Addiſon's and Sir Richard Steele's humorous papers on the opera, and to laugh at them as heartily as any one; but as theatrical praiſe and cenſure are always ſuſpicious, we ſhould not forget who were the authors of the Tatlers and Spectators, nor how they were circumſtanced. Sir Richard Steele had not only an intereſt in one of the Engliſh theatres, but had let his concert room, in York-buildings, to Clayton, Dieupart, and Haym, who loſing their power and importance at the opera on the arrival of Handel, ſolicited ſubſcriptions for a concert at York-buildings, and were abetted and patroniſed by the Spectators, number 158 and 178, both written by Steele.

Mr. Addiſon had, in a former number of this popular and, in general, excellent periodical work, levelled his chief artillery of ridicule at the abſurdity of going to an opera without underſtanding the language in which it is performed: "an abſurdity," ſays he, "that ſhews itſelf at firſt ſight. It does not want any great meaſure of ſenſe to ſee the ridicule of this monſtrous practice (*b*)." Now Mr. Addiſon puts the language of Muſic, and excellent acting, out of the queſtion, and ſpeaks of this *monſtrous practice* as if it were going to hear a Perſian or Chineſe oration, without underſtanding a ſingle word that is ſaid. But he never told the public that it was abſurd to go to concerts of good Muſic; nay, he recommends thoſe of Clayton, by the inſertion of his letters, to public encouragement. Now it may be aſked, what entertainment there is for the mind in a *concerto*, *ſonata*, or *ſolo*? They are mere objects of gratification to the ear, in which, however, imagination may divert itſelf with the idea, that a fine *adagio* is a tragical ſtory; an *andante*, or *grazioſo*, an elegant narrative of ſome tranquil event; and an *allegro* a tale of merriment.

What did the ancient Greeks and Romans underſtand at their pantomime repreſentations? yet all the admirers of antiquity and claſſical knowledge ſpeak of the mimes with praiſe and admiration. An opera, at the worſt, is ſtill better than a concert merely for the ear, or a pantomime entertainment for the eye. Suppoſing the articulation to be wholly unintelligible, we have an excellent union of melody and harmony, vocal as well as inſtrumental, for the ear. And, according to Sir Richard Steele's account of Nicolini's action, "it was ſo ſignificant, that a deaf man might go along with him in "the ſenſe of the part he acted (*i*)."

No one will diſpute but that underſtanding Italian would render our entertainment at an opera more rational and more complete; but without that advantage, let it be remembered by the lovers of Muſic, that an opera is the *completeſt concert* to which they can go; with this advantage over thoſe in ſtill life, that to the moſt perfect ſinging, and effects of a powerful and well-diſciplined band, are fre-

(*b*) See *Spectator*, No. 18. (*i*) *Tatler*, No. 115.

quently

quently added excellent acting, ſplendid ſcenes and decorations, with ſuch dancing as a playhouſe, from its inferior prices, is ſeldom able to furniſh (*k*).

The ridicule and reaſoning of Mr. Addiſon, from his high reputation as a writer, has been long and implicitly admitted, and imagined ſincere; but beſides his want of knowledge, as well as love for Muſic, when it is conſidered that his friend Sir Richard Steele was a patentee of the playhouſe, and at any rate to *down* with the opera, and exalt the Engliſh drama; and that Addiſon himſelf was not only angry at the death of Roſamond, but at the opera being crouded, while his friend Mr. Smith's tragedy of *Phædra and Hippolitus* was neglected; but it has always been neglected, even when no opera was performed againſt it; for, as Dr. Johnſon ſays, it pleaſed the critics, and the critics only. If we put theſe circumſtances together, we ſhall aſcribe ſome part of the Spectator's ſeverity to want of ſkill in the art of Muſic; ſome to peeviſhneſs; and the reſt to national prejudice, and the ſpirit of party in favour of our domeſtic theatre.

London now has a ſufficient number of inhabitants to ſupply a muſical theatre with an audience, and yet not injure our own drama. People *will* be pleaſed their own way; when great talents draw, the opera is crowded; but when only mediocrity can be found there, neglected. It is ever ſo with the playhouſes; nor can it be ſaid that native excellence has been always robbed of its ſhare of public favour by our partiality to foreigners; though Mr. Addiſon has ſaid, that "we know not what we like in Muſic; only in general "we are tranſported with any thing that is not Engliſh: ſo it be "of foreign growth, let it be Italian, French, or High Dutch, it "is the ſame thing." But was this the caſe in his own time, with reſpect to ſinging? Were not Mrs. Tofts, and Mrs. Anaſtaſia Robinſon in very high favour, though Engliſh women? And in our

(*k*) What do we underſtand when Engliſh is ſinging on our ſtage without a book? The Muſic of the Romiſh ritual is perhaps the chief part of what affects the people ignorant of the Latin tongue. And the Ruſſian is exactly like our own early operas, performed in two languages: ancient Greek, of which the generality of the congregation is ignorant, and Sclavonian which they underſtand.

own time, has Mrs. Sheridian, Mrs. Bates, or Mrs. Billington, ever experienced neglect? Or have the powers of Garrick, Mrs. Siddons, or Mrs. Jordan ever been ſlighted?

Diſputable talents frequently remain in obſcurity, but ſupreme excellence will burſt through all prejudice, indifference, and oppoſition, and always ſhine with due luſtre in the eyes of the grateful public.

Complaints of neglect are generally the croakings of inferiority, which never mended matters, or convinced mankind that they were either deaf, blind, or ſtupid.

The conſiſtency of Sir Richard Steele in the Tatler may be eſtimated by comparing No 4 with 115. In the one, *operas* and the public are condemned, becauſe Pyrrhus and Demetrius was performed with great applauſe—in the other, the Britiſh Cenſor is "ſurpriſed to find a thin houſe at ſo *noble* an entertainment:" then follows his admirable eloge on Nicolini as an *actor*, totally apart from his vocal powers as a ſinger. Yet this ſame Nicolini performed in the ſame troop and band, and in the ſame opera, on both theſe occaſions.

Mr. Addiſon pretends to be ſurpriſed that the paſſion for operas "is not the taſte of the rabble, but of perſons of the greateſt politeneſs, which has eſtabliſhed it." But he ſurely did not want to be told, that cultivated ears want cultivated Muſic, and natural ears natural.

Things to be heard or ſeen, as exhibitions, muſt be extraordinary: people will never be at the trouble and expence of going to a public place for what they can hear or ſee at home.

As to the *underſtanding* having no part in the pleaſure we receive at an opera, it may at leaſt be allowed the negative praiſe which was given it even by the black fanatic Cromwell, that "being in an unintelligible tongue it cannot corrupt the morals of the people." But who will now ſay, if the opera were Engliſh, that the moral ſentiments of Metaſtaſio would poiſon and deprave the mind? And who, that our own Beggar's Opera which burleſques the other, and comedies of Congreve and Vanbrugh, however excellent in other

reſpects,

reſpects, are immaculate ſyſtems of ethics, and fit leſſons for "the "fair, the gay, the young," who chiefly frequent public places?

Indeed, the pleaſantry of Addiſon and Steele upon opera abſurdities is often extremely riſible and amuſing; but their ſerious reaſoning on the ſubject is unjuſt, and generally under the guidance of ſelf-intereſt and national prejudice.

The theatre in the Hay-market opened November 10th, with the laſt year's opera of *Almahide*, in which Mrs. BARBIER, a new Engliſh ſinger, appeared for the firſt time in the character of *Almanzor*, which, during the firſt run of the opera, had been performed by Valentini. Her timidity on this occaſion gave birth to an admirable paper in the Spectator (*l*), in which Mr. Addiſon apologiſes for, and commends, diffidence and modeſty with a ſympathetic zeal and ſenſibility. It is well known that this excellent writer, with all his learning and abilities, was never able to perform *his* part in public as a ſpeaker, when he was ſecretary of ſtate and in parliament, long after this paper was written; and here, by a kind of precognition, he extenuates his fault before it was committed. With reſpect to Mrs. Barbier's diſtreſs on her firſt facing an audience on the ſtage, Mr. Addiſon has put it in the moſt amiable light poſſible: "this ſudden deſertion of oneſelf," ſays he, "ſhews a diffidence, "which is not diſpleaſing, it implies at the ſame time the greateſt "reſpect to an audience that can be. It is a ſort of mute eloquence, "which pleads for their favour much better than words can do; "and we find their generoſity naturally moved to ſupport thoſe "who are in ſo much perplexity to entertain them. I was ex-"tremely pleaſed," continues he, "with a late inſtance of this kind "at the opera of *Almahide*, in the encouragement given to a young "ſinger, whoſe more than ordinary concern on her firſt appearance, "recommended her no leſs than her agreeable voice, and juſt per-"formance."

This lady was a native of England, who continued to ſing at the opera ſeveral years, and afterwards was a favourite concert and playhouſe ſinger, till the year 1729 (*m*).

After

(*l*) No. 231.

(*m*) In the year 1717, it ſeems as if ſhe had a little vanquiſhed her baſhfulneſs in private, however it may have incommoded her

After three performances of *Almahide*, Hydaſpes was again repreſented, in which a new Italian ſinger, SIGNORA ROSA PISCINA, firſt appeared, in the part of Darius, which had been originally performed by Valentini; but it ſeems as if her reception had not been very favourable, for after two performances, the ſame part was conſigned to the Margarita.

December 12th, ANTIOCHUS a new opera, written by Apoſtolo Zeno, and originally ſet by Franceſco Gaſparini for Venice 1705, was brought on our ſtage. By the dedication of the book of the words to the Counteſs of Burlington, it appears that the opera was now under the direction of Mr. John James Heidegger, uſually called the Swiſs Count (*n*). The performers in this opera were Nicolini, Caſſani, Mr. Lawrence; with Margarita, Pilotti, Iſabella Girardeau, and Mrs. Barbier. Valentini ſeems to have quitted England at the end of the preceding winter, and appears no more in the opera liſts till the autumn of 1712.

Antiochus was performed but four times, before Hydaſpes and Almahide were again repreſented.

her in public; for ſhe had muſtered courage ſufficient to elope from her father's houſe with a perſon that was *ſuſpected* to be of a different ſex. During her abſence Mr. Hughes wrote the following pleaſant verſes:

O yes!—hear all ye beaux and wits,
Muſicians, poets, 'ſquires, and cits!
All, who in town or country dwell,
Say, can you tale, or tidings tell
Of *Tortorella's* haſty flight?
Why in new groves ſhe takes delight,
And if in concert, or alone
The cooing murmurer makes her moan?
Now learn the marks by which you may
Trace out and ſtop the lovely ſtray!
Some wit, more folly, and no care,
Thoughtleſs her conduct, free her air;
Gay, ſcornful, ſober, indiſcreet,
In whom all contradictions meet;
Civil, affronting, peeviſh, eaſy,
Form'd both to charm you and diſpleaſe you;
Much want of judgment, none of pride,
Modiſh her dreſs, her hoop full wide;
Brown ſkin, her eyes of ſable hue,
Angel when pleas'd, when vex'd a ſhrew.
Genteel her motion when ſhe walks,
Sweetly ſhe ſings and loudly talks;
Knows all the world, and its affairs,
Who goes to court, to plays, to pray'rs,
Who keeps, who marries, fails, or thrives;
Lead honeſt or diſhoneſt lives;
What money match'd each youth or maid,
And who was at each maſquerade;
Of all fine things in this fine town,
She's only to herſelf unknown.
By this deſcription if you meet her,
With lowly bows and homage greet her;
And if you bring the vagrant beauty
Back to her mother and her duty,
Aſk for reward a lover's bliſs,
And, if ſhe'll let you, take a kiſs;
Or more, if more you wiſh and may,
Try if at church the words ſhe'll ſay,
Then make her, if you can—obey.

(*n*) This perſonage continued manager of the opera till about the year 1738. During his regency *Ridottas* and maſquerades were firſt introduced in that theatre. Dr. Arbuthnot inſcribed to him a poem called *The Maſquerade*, in which he ſeems more ſevere upon the count's *uglineſs*, which he could not help, than on his voluntary vices.

1712. In the beginning of January this year, Antiochus was repeated four ſeveral times, at fifteen ſhillings for the ſtage boxes; and Hydaſpes and Almahide, at half a guinea. Then a ſecond run of Rinaldo continued till the end of February, when after nine performances of that favourite opera, the ſecond year, HAMLET, in Italian AMBLETO, another muſical drama, written by Apoſtolo Zeno, and ſet for the Venetian theatre 1705, by Franceſco Gaſparini, was brought on our ſtage, under the conduct of Nicolini, who dedicated the poem to the Earl of Portland. There is very little reſemblance in the conduct of this drama to Shakſpeare's tragedy of the ſame name, though both ſeem to have been drawn from the ſame ſource, the Daniſh hiſtory by Saxo-Grammaticus. But if Zeno is much inferior to our divine Shakſpeare in variety of character, knowledge of the human heart, and genius, in its moſt unlimited acceptation, his drama is exempt from all the abſurdities and improprieties which critics, inſenſible to the effects of Muſic, had leiſure to find in former operas.

The overture of *Hamlet* has four movements, ending with a jig; though the overture of moſt of the former operas had but two. Nicolini's ſecond air is printed in the contralto clef, and goes no higher than C, and in others only to D: when he came here firſt the paſſages in his ſongs frequently went up to F; ſo that he ſeems to have loſt, or at leaſt to have deſcended, two or three notes in his voice during his reſidence in England. Signora Iſabella has a noiſy ſong for trumpets and hautbois *obligati*, in Hamlet; in Margarita's ſongs there are many paſſages of *bravura*; and the airs of Mrs. Barbier, who ſings in the contralto, are chiefly pathetic. There are few ſongs, however, in this opera, which would pleaſe modern judges of Muſic, either by their melody, harmony, or contrivance (*p*).

(*p*) Though *Ambleto* was originally ſet by Gaſparini for Venice, the Muſic performed in England to this drama has more the appearance of a *paſticcio* of ill ſelected ſongs, than an entire drama by that elegant maſter. Indeed, no name of compoſer is mentioned in the printed copy of either the words or the Muſic. It was performed but ſeven times.

March

March 22d, was advertiſed for the benefit of Nicolini, "the "Muſic performed before the Queen on her birth-day, and the "famous ſcene in Thomyris, by Scarlatti." After this the operas of the preceding winter were repeated, till the 3d of May, when HERCULES, a new opera, written by Roſſi to Muſic of different compoſers, ſeems to have been killed by critical ſerpents *in the cradle*, for it appeared but three times at the diſtance of five or ſix weeks, when, inſtead of an *apotheoſis*, it was d—d, and ſent to Hades (*q*).

On the 14th of May, another attempt was made at an opera in our own language. Mr. Hughes, an agreeable poet, in cloſe friendſhip with Mr. Addiſon, and according to Sir Richard Steele, a practical muſician, as well as painter, imagining that "it could never have "been the intention of thoſe who firſt promoted the *Italian Opera*, "that it ſhould take entire poſſeſſion of our ſtage, to the excluſion "of every thing of the like kind which could be produced here," wrote an opera in Engliſh, entitled *Calypſo and Telemachus*, which was ſet by Mr. Galliard, an able muſician, who, though a German, had been long enough in England to be well acquainted with our language and taſte. In a well written preface to this opera Mr. Hughes candidly allows, "that though the Engliſh language is "not ſo ſoft and full of vowels as the Italian; it does not follow "that it is therefore incapable of harmony," (the author means melody.) "It is certainly of great conſequence in dramatic enter-"ments, that they ſhould be performed in a language underſtood by "the audience: and though the airs of an opera may be heard with "delight, as inſtrumental pieces, without words, yet it is impoſſi-"ble that the recitative ſhould give pleaſure when the words are "either taken away, or unintelligible." This is all ſo true as to admit of no diſpute. The poetry of an Italian opera in England is wholly out of the queſtion; nor has the Muſic much to do with its ſucceſs; it is generally upon the *ſinging* that its favour entirely depends. In France and Italy, on the contrary, where operas are

(*q*) The Italian poet, in an advertiſement prefixed to this opera, emphatically calls Nicolini *l' Anfione dell' udito e Proteo della Viſta.*

performed

performed in the language of each country, the poetry and conduct of a drama are of infinite conſequence to its ſucceſs. And on our own ſtage, when we have attempted operas, neither the Muſic nor performance could ever ſupport a bad poem. Great and favourite ſingers only can ſave an Italian muſical drama of any kind in this country; indeed, I can recollect no Engliſh operas in which the dialogue was carried on in recitative, that were crowned with full ſucceſs, except the Fairies, ſet by Mr. Smith 1755, and Artaxerxes, by Dr. Arne in 1763; but the ſucceſs of both was temporary, and depended ſo much on the ſingers, Guadagni and Fraſi in the one, and Tenducci, Miſs Brent, and Peretti in the other, that they never could be called ſtock pieces, or, indeed, performed again, with any ſucceſs, by inferior ſingers (*r*).

The dialogue of Mr. Hughes's *Calypſo*, and the ſongs, are poetical, and very ſuperior to thoſe of any tranſlated operas of that period; but beſides the want of intereſt in the incidents of the drama, and the ſerious caſt of the ſentiments, which, however edifying in a ſermon or in the cloſet, are ſeldom received with due reverence in a place of amuſement, Nicolini, the favourite ſinger and actor of that time, had no part in this drama, which was performed by Margarita, Signora Manini, a new and obſcure ſinger, Mrs. Barbier, Mrs. Pearſon, and Leveridge, who, though good ſecond and third rate performers, were not ſufficiently captivating to ſupply the place of ſuch ſingers as the town had then been accuſtomed to.

Calypſo ſupported but five repreſentations, during which ſhort run, other operas were alternately performed. After the third night, Nicolini appeared in Antiochus for the laſt time before his departure for Italy, as was imagined, for ever. Mr. Addiſon in the Spectator for June 14th, 1712, No 405, ſays, "I am ſorry to find, "by the opera bills for this day, that we are likely to loſe the great- "eſt performer in dramatic Muſic that is now living, or that per- "haps ever appeared upon a ſtage. I need not acquaint my readers, "that I am ſpeaking of Signor Nicolini. The town is highly

(*r*) Upon the ſtrength of Mrs. Billington's captivating powers and public favour, Artaxerxes was very ſucceſsfully revived in 1787, at Covent-garden theatre.

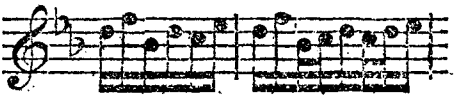
"obliged to that excellent artiſt, for having ſhewn us the Italian "Muſic in its perfection, as well as for that generous approbation "he lately gave to an opera of our own country, in which the com- "poſer endeavoured to do juſtice to the beauty of the words, by "following that noble example, which has been ſet him by the "greateſt foreign maſters in that art." This is all alluſive to the opera of Calypſo, with the fifth performance of which the ſeaſon was cloſed, June 25th.

In November following, the Queen's theatre opened with an opera called IL TRIONFO D'AMORE, of which I have met with no other memorial than what the Daily Courant furniſhes; which tells us, that it was performed twice: November 12th and 15th; we find, however, during the ſame month that Mr. Handel was again in England, where he furniſhed our ſtage with a ſecond opera, entitled IL PASTOR FIDO, or the Faithful Shepherd. This drama, which appeared for the firſt time November 22d, was written by Roſſi, author of Rinaldo, and performed by the CAVALIER VALERIANO, a new ſinger, ſucceſſor to Nicolini, Valentini Urbani, juſt returned to England, La Pilotti Schiavonetti, Margarita, Mrs. Barbier, and Leveridge. The overture, one of the moſt maſterly and pleaſing of the kind, is well known; but the opera itſelf having never been printed, I ſhall be ſomewhat minute in my account of it. The firſt air for a *ſoprano*, lets us know what kind of voice the Cavalier Valeriano was poſſeſſed of; and the pathetic ſtyle of the firſt part of his ſong, as well as the agility neceſſary to the execution of the ſecond, ſeem to imply abilities in that performer, of no mean kind. This air, and many other airs in the opera, are only accompanied by a violoncello, in the old cantata ſtyle; but Handel always contrives to make this ſingle accompaniment intereſting without overwhelming the voice-part, or depriving it of attention. The next air, for the ſame ſinger, has not even a baſe to accompany the voice-part, which is doubled by the violins in uniſon. This purity and ſimplicity, when the melody and the voice which delivers it, are exquiſite, would be always pleaſing to an audience, as a contraſt to rich harmony and contrivance; but ſome of theſe airs are now

now too trivial and far advanced in years to ſupport themſelves totally without harmony. The following air for the Pilotti Schiavonetti, has no accompaniment but a buſy baſe; which, however, if doubled and not kept under, would be as much as a voice not uncommonly powerful could penetrate. In the ritornel, which is in the ſtyle of the firſt opera ſongs of the laſt century, Handel has enriched the harmony by ingenious and admirable parts for two violins, tenor, and baſe. The air, No 4, in this act is natural and pleaſing, with only a violoncello accompaniment, except in the ritornello. This air, in the year 1732, was introduced in the opera of *Ezio* to different words, as appears from a pencilled memorandum made by Handel himſelf in the ſcore. The air No 5, which was originally compoſed for the Margarita, and is accompanied by two violins, tenor, and baſe, requires more execution than any other in the firſt act. No 6, ſung by Valentini, is an air in jig time, of which, at preſent, the paſſages would be thought trivial and common. No 7, for Mrs. Barbier, is a ſimple air of a pathetic kind, with no other accompaniment than a baſe, in almoſt plain counterpoint. No 8, and the laſt air in the firſt act, for Valentini, though it has ſome pretty paſſages, yet little of Handel's fire, or true vocal grace, is diſcoverable in it.

Act ſecond contains nine ſongs, three of which are ſhort and inconſiderable: one of theſe, however, is very pathetic, and accompanied in a ſingular manner by the violins and violoncellos in uniſons and octaves, pizzicati, and by the harpſichord *arpeggiato* throughout. The fourth air, *Finte labbia*, has a ſolo part for the hautbois, and is written in Handel's beſt manner. It was ſung by Margarita, as were almoſt all the beſt ſongs of this drama. The next air, *Sol nel mezzo*, written for Valentini, is of a very orignal and gay caſt: French horns, which it ſeems to want, had now not been introduced into the opera orcheſtra. This air is in jig time, *alla Caccia*, and was perfectly adapted to the character by whom it was ſung in the the opera, a gay and frolickſome ſwain, much fonder of field-ſports, than the ſociety of females. The next air, No

14 (*s*), *Se in ombre naſcoſto*, ſung by Mrs. Barbier, has in it much of Handel's ſpirit; but the paſſages are now ſomewhat antiquated. No 15, *Nel mio core*, the ſixth air of this act is very pleaſing, and a great part of it ſtill remains elegant and graceful. The diviſions and embelliſhments, which, when a ſong is new, are its moſt ſtriking and refined parts, ſooneſt loſe their favour and faſhion. There is a paſſage, often repeated in this air, of which Handel made frequent uſe afterwards in other things:

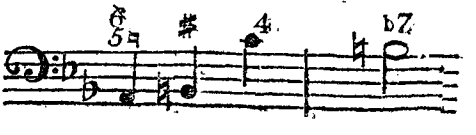


No 16, *No, non baſta*, has a great deal of Handel's fire and grandeur; and No 17, the laſt of the act, *Ritorno adeſſo amor*, with ſolo parts for two hautbois, is ſtrictly *fugata* upon two ſubjects, and a very maſterly compoſition. This ſtyle of writing, which was ſo much admired at the beginning of the preſent century, has, however, been long baniſhed from the opera, as undramatic: for the voice-part is ſo much overpowered and rendered ſo inſignificant by the complicated buſineſs of the accompaniments, that ſhe loſes her ſovereignty. Such ingenious contrivances ſeem beſt calculated for inſtruments, where narration and poetry are out of the queſtion; but in a drama where inſtruments are, or ought to be, the humble attendants on the voice, riot and noiſe ſhould not be encouraged. Moſt of the hautbois paſſages and the diviſions in the voice-part of this air were afterwards uſed in the overture of Eſther.

Act third, the firſt air, *Se m' ama, o caro*, No 18, though ſhort, ſimple, and unaccompanied, except by a baſe, is extremely plaintive and elegant. Time has robbed the next of ſome of its beauties (*t*). The ſubſequent air, which is to expreſs joy and exultation, is truly gay and feſtal. Handel has been accuſed of crouding ſome of his ſongs with too much harmony; but that is ſo far from being the caſe in this opera, that he not only often leaves the voice without any other accompaniment than a violoncello, but ſometimes even

(*s*) All the airs of this opera are numbered in the book of the words.

(*t*) The ſymphony reminds us of Corelli's fifth ſolo; and there is a ſtroke of modulation in it, which the ear can hardly tolerate:



ſilences

ſilences that. In the preſent air, and in an additional ſong to the beginning of the third act, the ſinger is frequently left alone, or with only a violin in uniſon; and when the voice is good and the performer knows how to uſe it, this is always acceptable to the undepraved part of an audience. No 22, is a ſhort light air reſembling one in the ſame key, but differing in meaſure, in his leſſons. This air is followed by a ſolemn and fine ſymphony chiefly for two hautbois and a baſſoon, accompanied by the reſt of the orcheſtra. After which is an accompanied recitative and an admirable duet in the ſtyle of the times, which, though not dramatic, admits of great beauties of compoſition. No 23, is a ſpirited baſe ſong which was ſung by Leveridge; this was preceded by a ſhort introductory ſymphony, that is truly characteriſtic and Handelian. The uſual ſhort and light theatrical chorus terminates the opera; which, upon the whole, is inferior in ſolidity and invention to almoſt all his other dramatic productions, yet there are in it many proofs of genius and abilities which muſt ſtrike every real judge of the art, who is acquainted with the ſtate of dramatic Muſic at the time it was compoſed. In the firſt place, it was a *paſtoral* drama, in which ſimplicity was propriety. Beſides, Handel had at this period no real *great* ſinger to write for. Valeriano was only of the ſecond claſs; and Valentini, with little voice when he arrived in this country, if that little had remained undiminiſhed, having been five years among us, muſt have loſt the charms of novelty, as was the caſe with Margarita, who had been a playhouſe ſinger now for more than twelve years. Nothing but *miraculous powers* in the performers can long ſupport an opera, be the compoſition ever ſo excellent. Plain ſenſe and good poetry are equally injured by ſinging, unleſs it is ſo exquiſite as to make us forget every thing elſe. If the performer is of the firſt claſs, and very miraculous and enchanting, an audience ſeems to care little about the Muſic or the poetry. This opera was performed but four times: November 22d, 29th, December 3d and 6th. After which the opera-houſe ſeems to have been ſhut up till January 10th.

1713. Nicolini was not yet returned to England. And we

only find the names of Valeriano, Valentini, La Pilotti Schiavonetti, the Margarita, and Mrs. Barbier, in the dramatis perſonæ of DORINDA, a paſticcio opera, of which, as the ſongs were never printed, I am unable to give any further account (*x*). ERNELINDA, another paſticcio, followed Dorinda, in which the performers were the ſame, with the addition of La Vittoria Albergatti. But the only opera upon record for this year, which merits particular notice is TESEO, *Dramma Tragico*, written by Nic. Haym, and ſet to Muſic by G. F. Handel, Maeſtro di Capella di S. A. E. di Hanover. Handel, at the time of compoſing this opera reſided with the Earl of Burlington, to whom the drama is dedicated. Nicolini ſeems to have been ſtill on the Continent, as his name does not occur in the dramatis perſonæ. The ſingers were the ſame as thoſe juſt mentioned, in *Dorinda*.

The firſt repreſentation of *Theſeus* was on December 10th; after four performances, *Dorinda* was advertiſed for January 31ſt. Then *Theſeus* again, February 4th, and *Dorinda* 7th. After which there were three more repreſentations of *Theſeus*, when its run was again interrupted by other operas. And in April, when its performance was again reſumed, the popular tragedy of *Cato* was in run, which was acted twenty nights ſucceſſively, and then only diſcontinued on account of the benefits and lateneſs of the ſeaſon.

In the firſt movement of the overture of Theſeus, there is ſomething bold and piquant in the harmony, which muſt have been very new at this time to all ears but thoſe accuſtomed to the cantatas of the elder Scarlatti (*y*). The laſt movement has paſſages in it that he afterwards uſed in his organ concertos and other compoſi-

(*x*) In the year 1729, an opera of the ſame name, ſaid to have been written by the celebrated patrician, Benedetto Marcello, and ſet by Galuppi and Peſcetti, jointly, was performed at Venice,

(*y*) Bar 2d, the ſecond with the fourth accompanied by the fifth, which, though unuſual, has a good effect. The ſecond violin in the manuſcript is written in the ſoprano clef. The ſcore of this overture ſeems to have been corrected by Handel himſelf: in the 3d movement, from the rapidity of compoſition, he had made the firſt violin and baſe run up together in a ſeries of eight fifths, of which he has taken away the unſeemly appearance to the eye, by changing the baſe; though the effect is of little conſequence to the ear, in ſuch rapid and convulſive paſſages.

tions;

tions; and the diviſions in the firſt violin had perhaps been previouſly thought of by Corelli; however the hautbois and violoncello parts, and effects of the whole, were new and original in 1713.

The firſt air, *E pur bello*, was compoſed for the Margarita, and has ſome ſpirited diviſions and ſolo parts for the two principal violins. The whole firſt part of this ſong is richly and ingeniouſly accompanied, and in the ſecond part which has only a baſe accompaniment, this baſe is made intereſting by having the ſubject of the firſt ſymphony given to it.

The ſecond air, *Deh ſerbate*, was likewiſe written for Margarita, but is in a very different ſtyle: it is an *andante*, with a ſolo part for the hautbois, and two violins echoing each other in ſhort paſſages of ſemiquavers, throughout.

The third air, *Ti credo*, for her ſiſter, is light, eaſy, and pleaſing; and fit for a ſecond or third finger of no great abilities.

The fourth air, *Ah cruda geloſia*, was ſung by Mrs. Barbier. This ſinger's voice was a contralto. In this opera, and in general, ſhe performed a man's part, which, on account of the low pitch of her voice, was very convenient for the opera ſtage. The air ſhe had now to ſing is pathetic, and has no accompaniment but a violoncello; and for this ſimple ſpecies of accompaniment Handel had two very oppoſite reaſons: the firſt was to afford an opportunity to ſingers of great taſte and expreſſion to diſplay their powers, undiſturbed by inſtruments; and the ſecond, when the ſingers were ſhallow muſicians, and unable to ſtand fire, that is, to keep ſteady while a number of diſſimilar parts were at work in the orcheſtra. The ſcene in which Mrs. Barbier ſung her firſt ſong in Teſeo is finiſhed by a ſhort duet, which has nothing in it remarkable, except the baſe, its ſole accompaniment, which is maſterly and of a good effect.

The next ſcene opens with a ſong by Valentini in the character of Egeus, beginning, *Serenatevi o luci belle*, which is pleaſing; but Handel could not write with all his native and juvenile fire for ſuch a ſinger, who ſeems to have been gifted with very limited powers. The next ſong, *Sovengati o bella*, was likewiſe ſung by the ſame ſinger. It contains ſome pleaſing and ingenious paſſages; but it

ſeems

ſeems manifeſt that Handel was obliged, in writing for this performer, to ride Pegaſus with a curb-bridle. There is a paſſage in the ſecond part of this air, of which he afterwards made a better uſe in the firſt movement of the overture in Saul.

The next air, *M' adora l'idol mio*, which terminates the act, is extremely well written, with a ſolo part for the hautbois, which was now played by Mr. Galliard, an excellent muſician, of whom we ſhall only ſpeak, hereafter, as a compoſer (*z*). The other inſtruments are not idle in this ſong; ſo that it required the voice and energy of a Margarita to battle it with always four to one againſt her, and ſtill preſerve her vocal ſuperiority. As there is no great poetical beauty in the words of this air, the voice-part might be performed by another hautbois, or by a flute or violin, as an inſtrumental movement, without any great loſs to the hearer (*a*).

The ſecond act opens with a charming *Cavatina* (*b*), *Dolce ripoſo*, ſung by Signora Pilotti in the character of Medea. This air is likewiſe accompanied by the hautbois and two violins, and is rich in harmony and pleaſing in effects. The next air, for the ſame ſinger, *Quell' amor*, is wholly in a different ſtyle, but admirable of the kind; it is clear, natural, phraſed, and has a baſe ſuperior to the principal melody, which, however, has not been ſacrificed to the inſtruments. After this there is a duet, *Si ti laſcio*, upon a very ingenious and original plan. It is ſung by two lovers who have quarrelled, and have determined to part. And as their inclinations move different ways, ſo do the notes they ſing. It is accompanied by a violin, two hautbois, and two tenors *obligati*, and is a very agreeable and maſterly compoſition. The inſtruments are judiciouſly kept under while the voices are engaged, which renders the effect more dramatic. After this we have a *chorus* of Athenians; but not like his oratorio choruſes, for an evident reaſon: in theſe

(*z*) It ſeems as if he had been now a favourite performer, as he is wholly unaccompanied in the laſt ſymphony, during ſeveral bars of no very uncommon caſt. The ſecond part of this air begins exactly like "The flocks ſhall leave the mountains."

(*a*) It was in conſequence of this total indifference about the words of Handel's Italian ſongs, and perhaps the want of ſingers able to execute them, that his *chamber airs*, as they were called, *accommodated to the German flute*, in ſeven volumes folio, or forty-nine collections, remained ſo long in univerſal uſe and favour, totally detached from the words.

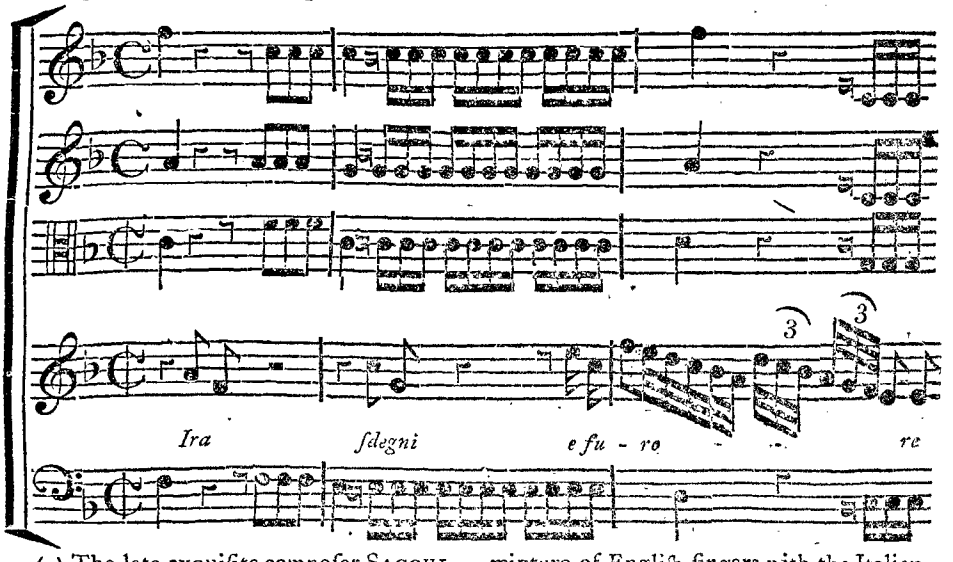
(*b*) An air without a ſecond part.

the

the ſubject being generally, ſolemn, and in the church ſtyle, ſhould partake of choral complication; and the performers having the Muſic before them, are not obliged to get it by heart; whereas an opera chorus, being in action, and committed to memory, muſt neceſſarily be ſhort, eaſy, and dramatic (*c*).

The next air, *Quanto à me ſian care*, ſung by the Cavalier Valeriano, is a ſhort, ſimple, and elegant Siciliana, without treble accompaniments. The following air is likewiſe for the ſame ſinger; for though the ſame perſonage in modern operas has never two airs together, it happens frequently in this drama. This ſong is in jig time, and is rather more *vieillie* than the reſt: jigs muſt be new, and happily compoſed, not to remind us of country-dances and other vulgar tunes in the ſame meaſure. The laſt air of this act, *O ſtringerò nel ſen*, ſung by the enraged Medea, is full of fire and dramatic effects. It is preceded by an accompanied recitative, which is admirable, and in which the word *furore* is particularly well expreſſed.

Fragment of accompanied recitative in Handel's opera of *Teſeo*.



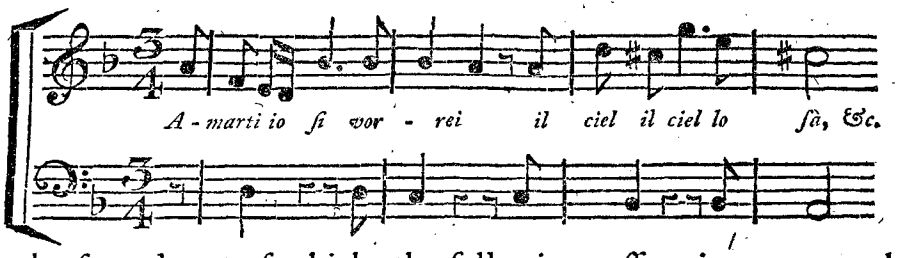
(*c*) The late exquiſite compoſer SACCHINI, finding how fond the Engliſh were of Handel's oratorio choruſes, introduced ſolemn and elaborate choruſes into ſome of his operas; but though excellent in their kind, they never had a good effect: the mixture of Engliſh ſingers with the Italian, as well as the aukward figure they cut, as actors, joined to the difficulty of getting their parts by heart, rendered thoſe compoſitions ridiculous, which in ſtill life would have been admirable.

The firſt air in the third act, *Le luci del mio bene*, ſung by Mrs. Barbier, is gay, pleaſing, and richly accompanied by two flutes, two violins, and two tenors *obligati*. The ſecond air, *Riſplendete*, has, however, only a violoncello accompaniment; but that accompaniment is extremely pleaſing, and of a particular caſt. The third air, *Più non cerca libertà*, is in a ſingular ſtyle; great uſe being made in minuet time of the mixture of double meaſure, or three crotchets inſtead of three quavers. The next air, *Vieni torna*, is graceful and ſimple. Then follows a ſprightly air of an original caſt for the hero of the piece, who ſeems, however, to have drawn from Handel's pen no teſtimony of uncommon powers as a ſinger; though the compoſition has, in the accompaniment, ſome of the author's own fire. In the next ſcene we have an accompanied recitative, in which the wild and ſavage fury of the enraged ſorcereſs, Medea, and her incantations, are admirably painted by the inſtruments. This is followed by ſuch an air of ſpirit as the ſituation of the actreſs called for: *Sibillando ululando*; and thus ends the third act, but not the drama, as is uſual; for, contrary to the conſtant practice in Italy and elſewhere, during the preſent century, this opera has five acts (*d*).

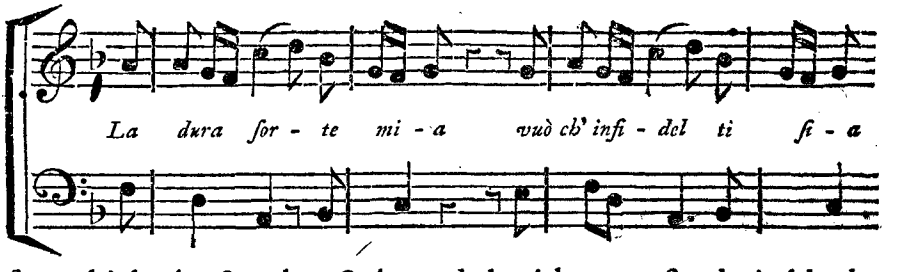
We next have an air, act fourth, full of rage and reſentment, from Egeus; and after it a very gay and agreeable air, *Benche tuoni*, which was ſung by Mrs. Barbier. In the next ſcene Margarita had a ſhort *aria di cantabile*: *Deh v' apprite*, which only wants length to be equal to Handel's beſt ſongs in that ſtyle; the harmony is extremely rich and grateful, and the voice-part fit for a great ſinger. After this, another ſong by the jealous Medea: *Dal cupo baratro*, full of rage, vengeance, and incantation. Then two different airs by Theſeus: the firſt, *Chi ritorna*, a ſhort, but exquiſite cantabile; the other, *Qual tigre*, a ſong of rage and reſentment, in which the accompaniment, in iterated notes, is uncommon and admirable.

(*d*) The diviſion of a muſical drama into three acts, ſays the late M. Diderot, has been fixed on very rational principles: as it furniſhes a *beginning*, a *middle*, and an *end* to the narrative or event on which the plot is founded. *MS. Reflex.*

Then a very expreſſive *adagio*, by Margarita, upon the following *motivo*, or ſubject:



in the ſecond part of which, the following paſſage is uncommonly beautiful and elegant:



After which the fourth act is ended with a moſt admirable duet, *Caro ti dono in pegno il cor*, equal, if not ſuperior to any one of the kind that Handel ever compoſed. Some of the paſſages have, indeed, been ſince rendered common by his imitators; but there ſtill remains ſuch fire and originality, as can be found perhaps in no other duet of the ſame period.

The firſt ſong in the fifth act, *Vuò morir, ma vendicata*, ſung by Medea, is in a grand ſtyle of *bravura*, or execution, in which Handel's fire is in full blaze; it is conſtantly in five parts, and ſupported with great genius and abilities. After this, Valentini has an air of ſpirit, *Non è da Re quel cor*, in which the accompaniments are very maſterly and ingenious. The next air, *Hò per mano*, is a graceful and pleaſing minuet. After which, as the uſual opera *denouement* advances happily, there is another gay and agreeable air, *Si, t' amo o caro*, which is followed by a duet, *Unito à un puro affetto*, ſo natural, pleaſing, and graceful, that, as it has never yet been printed, I ſhould give it to my muſical readers, if it was not likely ſoon to appear to greater advantage in Dr. Arnold's edition.

After this duet, an accompanied recitative, and a light gavot chorus terminate the opera; which, if Handel had had greater ſingers to write for, might perhaps have been better; but I can ſee no reaſon why it ſhould never have been printed, as it contains many fine airs, paſſages, and ſtrokes of genius of this great maſter, ſuperior to thoſe of ſeveral of his printed productions that were long in high favour with the public.

This opera was performed twelve times in the courſe of the ſeaſon; the laſt repreſentation, May 16th, being advertiſed "for Mr. HENDEL, with an entertainment for the harpſichord." The opera-houſe cloſed this ſeaſon, May 30th, with *Ernelinda*, when the ſtage boxes were advertiſed at fifteen ſhillings, other boxes eight ſhillings, pit five ſhillings, gallery two ſhilling and ſix pence. There were no more operas performed at this theatre till after Chriſtmas.

1714. Nicolini having left the kingdom, it ſeems as if the paſſion for muſical dramas in England had a little abated, for none were attempted from May, in the preceding year, till January the 9th of this, when *Dorinda* was advertiſed, in which the Galerati and Margarita were to ſing. At the third repreſentation of this old opera, "*Signor Veracini*, lately arrived, performed ſymphonies." This was his firſt exhibition in England. January 27th, a new paſticcio opera called CRESO was advertiſed, in which Mrs. ANASTASIA ROBINSON, afterwards Counteſs of Peterborough, was to perform a part, for the firſt time of her appearing as a dramatic ſinger. After nine repreſentations of this opera, another, called ARMINIO, by an anonymous compoſer, was advertiſed for March 4th. The drama is dedicated, by Heidegger, to the Counteſs of Godolphin; and the ſongs are printed without the author either of the poetry or Muſic being mentioned: however, an opera of the ſame title was written by Antonio Salvi Fiorentino, 1703, and performed at different times in ſeveral parts of Italy. In 1722 it was ſet by Car. Fr. Pollaroli for Venice.

The ſingers who performed in the opera of *Creſo*, in London, were Valentini, the Margarita, and Mrs. Barbier, for the laſt time on the opera ſtage, with the Galerati, Mr. Lawrence, and the ce-

lebrated Mrs. Anaſ. Robinſon. This performer, deſcended from a good family in Leiceſterſhire, was the daughter of a portrait painter, who, having viſited Italy for improvement in his art, had made himſelf maſter of the Italian language, and acquired a good taſte in Muſic. And finding that his daughter Anaſtaſia, during her childhood, had an ear for Muſic and a promiſing voice, he had her taught by Dr. Croſts, at firſt as an accompliſhment; but afterwards being afflicted with a diſorder in his eyes, which terminated in a total loſs of ſight; and this misfortune depriving him of the means of ſupporting himſelf and family by his pencil, he was under the neceſſity of availing himſelf of his daughter's diſpoſition for Muſic, to turn it to account as a profeſſion. She not only proſecuted her muſical ſtudies with great diligence, but by the aſſiſtance of her father had acquired ſuch a knowledge in the Italian tongue as enabled her to converſe in that language, and to read the beſt poets in it with facility. And that her taſte in ſinging might approach nearer to that of the natives of Italy, ſhe had vocal inſtructions from Sandoni, at that time an eminent Italian ſinging maſter reſident in London, and likewiſe from the opera ſinger called the Baroneſs (*e*).

Her firſt public exhibition was at the concerts in York-buildings, and at other places, where ſhe uſually accompanied herſelf on the harpſichord. Her general education had been purſued with the utmoſt care and attention to the improvement of her mind, as well as to ornamental and external accompliſhments; and theſe advantages ſeconded by her own diſpoſition and amiable qualities, rendered her conduct ſtrictly prudent and irreproachable. And what ſtill entitled her to general favour, was a behaviour full of timidity and reſpect to her ſuperiors, and an undiſſembled gentleneſs and affability to others, which, with a native chearfulneſs that diffuſed itſelf to all around her, gained her at all times ſuch a reception from the public, as ſeemed to enſure her ſucceſs in whatever ſhe ſhould undertake. Encouraged by the partiality of the public towards his

(*e*) Mrs. Anaſtaſia Robinſon's voice was originally a ſoprano, but ſunk, after a fit of ſickneſs, to a ſettled contralto.

daughter,

daughter, and particularly by the countenance and patronage of ſome perſons of high rank of her own ſex, Mr. Robinſon took a houſe in Golden-ſquare, where he eſtabliſhed weekly concerts and aſſemblies in the manner of *converſazioni*, which were frequented by all ſuch as had any pretenſions to politeneſs and good taſte *(f)*.

Thus qualified and encouraged, ſhe was prevailed upon to accept of an engagement at the opera, where ſhe made her firſt appearance in *Creſo*, and her ſecond in the character of *Iſmina*, the principal female part in *Arminio* (*g*). From this period till the year 1724, ſhe continued to perform a principal part at the opera with increaſing favour and applauſe. Her ſalary is ſaid to have been £. 1000, and her emoluments by benefits and preſents were eſtimated at nearly as much more. When ſhe quitted the ſtage it was ſuppoſed to have been in conſequence of her marriage with the gallant Earl of Peterborough, the friend of Pope and Swift, who diſtinguiſhed himſelf ſo heroically in Spain during the reign of Queen Anne (*h*).

The following anecdotes of Mrs. Anaſtaſia Robinſon having been communicated to me in 1787, by the late venerable Mrs. Delany, her cotemporary and intimate acquaintance, they will doubtleſs be read with confidence and pleaſure, not only by ſuch as had the happineſs of knowing her perſonally, but by all thoſe to whom rumour has conveyed a faithful account of her longevity, virtues, and accompliſhments; for this excellent perſon having been allowed by Providence to extend her exiſtence to the great age of eighty-eight, in the conſtant enjoyment of all the felicity which the friendſhip and admiration of rank, virtue, and talents could beſtow; it ſeems as if, without hyperbole, ſhe may be ſaid to have been "beloved by God and man."

(f) June the 9th, 1713, ſhe had a benefit concert at the opera-houſe. *Daily Courant.*

(*g*) It has been ſaid, that ſhe firſt appeared on the ſtage in Domenico Scarlatti's opera of *Narciſo*, 1720; but the public papers and printed book of the words of Arminio, as well as of the Muſic, confute this aſſertion.

(*h*) Though the marriage was not publicly declared till the earl's death 1735, yet it was then ſpoken of as an event which had long taken place. And ſuch was the purity of her conduct and character, that ſhe was inſtantly viſited at Fulham as the lady of the manſion, by perſons of the higheſt rank. Here and at Mount Bevis, the earl's ſeat near Southampton, ſhe reſided in an exalted ſtation till the year of her deceaſe, 1750, ſurviving her lord fifteen years; who, at the time of the connexion, muſt have been conſiderably beyond his prime, as he was arrived at his ſeventy-fifth year when he died.

Mrs.

"Mrs. ANASTASIA ROBINSON was of a middling ſtature, not handſome, but of a pleaſing, modeſt countenance, with large blue eyes. Her deportment was eaſy, unaffected, and graceful. Her manner and addreſs very engaging, and her behaviour, on all occaſions, that of a gentlewoman, with perfect propriety. She was not only liked by all her acquaintance, but loved and careſſed by perſons of the higheſt rank, with whom ſhe appeared always equal, without aſſuming. Her father's houſe, in Golden-ſquare, was frequented by all the men of genius and refined taſte of the times: among the number of perſons of diſtinction who frequented Mr. Robinſon's houſe, and ſeemed to diſtinguiſh his daughter in a particular manner, were the Earl of Peterborough and general H—; the latter had ſhewn a long attachment to her, and his attentions were ſo remarkable, that they ſeemed more than the effects of common politeneſs; and as he was a very agreeable man and in good circumſtances, he was favourably received, not doubting but that his intentions were honourable. A declaration of a very contrary nature was treated with the contempt it deſerved, though Mrs. A. Robinſon was very much prepoſſeſſed in his favour.

"Soon after this, Lord P. endeavoured to convince her of his partial regard for her; but, agreeable and artful as he was, ſhe remained very much upon her guard, which rather increaſed than diminiſhed his admiration and paſſion for her. Yet ſtill his pride ſtruggled with his inclination; for all this time ſhe was engaged to ſing in public, a circumſtance very grievous to her, but urged by the beſt of motives, ſhe ſubmitted to it, in order to aſſiſt her parents, whoſe fortune was much reduced by Mr. Robinſon's loſs of ſight, which deprived him of the benefit of his profeſſion as a painter.

"At length Lord P. made his declaration to her on honourable terms; he found it would be vain to make propoſals on any other, and as he omitted no circumſtance that could engage her eſteem and gratitude; ſhe accepted them as ſhe was ſincerely attached to him. He earneſtly requeſted her keeping it a ſecret till it was a more convenient time for him to make it known, to which ſhe readily conſented, having a perfect confidence in his honour. Among the

perſons

perſons of diſtinction that profeſſed a friendſhip for Mrs. A. Robinſon were the Earl and Counteſs of Oxford, daughter-in-law to the lord treaſurer Oxford, who not only bore every public teſtimony of their affection and eſteem for Mrs. A. Robinſon, but Lady Oxford attended her when ſhe was privately married to the Earl of P. and Lady P. ever acknowledged her obligations with the warmeſt gratitude; and after Lady Oxford's death, ſhe was particularly diſtinguiſhed by the Ducheſs of Portland, Lady Oxford's daughter, and was always mentioned by her with the greateſt kindneſs for the many friendly offices ſhe uſed to do her in her childhood when in Lady Oxford's family, which made a laſting impreſſion upon the Ducheſs of Portland's noble and generous heart.

"Mrs. A. Robinſon had one ſiſter, a very pretty accompliſhed woman, who married Dr. Arbuthnot's brother. After the death of Mr. Robinſon, Lord P. took a houſe near Fulham, in the neighbourhood of his own villa at Parſon's-Green, where he ſettled Mrs. Robinſon and her mother. They never lived under the ſame roof, till the earl being ſeized with a violent fit of illneſs, ſolicited her to attend him at Mount Bevis, near Southampton, which ſhe refuſed with firmneſs, but upon condition that, though ſtill denied to take his name, ſhe might be permitted to wear her wedding ring; to which, finding her inexorable, he at length conſented.

"His haughty ſpirit was ſtill reluctant to the making a declaration, that would have done juſtice to ſo worthy a character as the perſon to whom he was now united; and, indeed, his uncontrolable temper, and high opinion of his own actions, made him a very aweful huſband, ill ſuited to Lady P—'s good ſenſe, amiable temper, and delicate ſentiments. She was a Roman Catholic, but never gave offence to thoſe of a contrary opinion, though very ſtrict in what ſhe thought her duty. Her excellent principles and fortitude of mind ſupported her through many ſevere trials in her conjugal ſtate. But at laſt he prevailed on himſelf to do her juſtice, inſtigated, it is ſuppoſed, by his bad ſtate of health, which obliged him to ſeek another climate, and ſhe abſolutely refuſed to go with him unleſs he declared his marriage: her attendance upon him in his illneſs nearly coſt her her life.

"He

"He appointed a day for all his neareſt relations to meet him at the apartment, over the gate-way of St. James's Palace, belonging to Mr. Pointz, who was married to Lord Peterborough's niece, and at that time preceptor to prince William, afterwards Duke of Cumberland. Lord P. alſo appointed Lady P. to be there at the ſame time; when they were all aſſembled he began a moſt eloquent oration, enumerating all the virtues and perfections of Mrs. A. Robinſon, and the rectitude of her conduct during his long acquaintance with her, for which he acknowledged his great obligations and ſincere attachment, declaring he was determined to do her that juſtice which he ought to have done long ago, which was preſenting her to all his family as his wife. He ſpoke this harangue with ſo much energy, and in parts ſo pathetically, that Lady P. not being appriſed of his intentions, was ſo affected that ſhe fainted away in the midſt of the company.

"After Lord P—'s death ſhe lived a very retired life, chiefly at Mount Bevis, and was ſeldom prevailed on to leave that habitation, but by the Ducheſs of Portland, who was always happy to have her company at Bulſtrode, when ſhe could obtain it, and often viſited her at her own houſe.

"Among Lord P—'s papers ſhe found his memoirs, written by himſelf, in which he declared he had been guilty of ſuch actions as would have reflected very much upon his character *. For which reaſon, ſhe burnt them: this, however, contributed to complete the excellency of her principles, though it did not fail giving offence to the curious enquirers after anecdotes of ſo remarkable a character as that of the Earl of Peterborough."

Though Nicolini did not ſing this ſeaſon in *Arminius*, which was performed in the ſpring, yet he muſt have been here in the ſummer; as I find his name in the Daily Courant, where it is announced that "on Saturday, June the 14th, Signor Nicolini would appear for the laſt time before his voyage to Italy." If, however, he performed this voyage he returned the next winter, for he ſung in

* Lady B. who had ſeen theſe memoirs, ſays, he boaſted in them that he had committed three capital crimes, before he was twenty. W.

Rinaldo January 4th, 1715. And afterwards in *Amadigi*. In the ſpring of 1714, the operas of *Crœſus*, *Arminius*, and *Ernelinda*, were frequently performed, with ſolos on the violin by VERACINI. The opera band had been led till about this time by Mr. Corbet, an Engliſhman, who had long reſided in Italy (*i*). The theatre in the Hay-market was not ſhut this year till the 23d of June. It opened again October 23d, with *Arminio*, which was performed "before the prince," afterwards George II (*k*). The performers mentioned in the bills were Mrs. Anaſtaſia Robinſon, the Margarita de l' Epine, the Galerati, Signor Balatri, and Signor Stradiotti. The ſtage boxes were again raiſed to fifteen ſhillings, pit and box tickets ten ſhillings and ſix pence, gallery two ſhillings and ſix pence, and only four hundred tickets were to be iſſued out. At the bottom of the opera bills, on opening the theatre this autumn, was the following advertiſement: "Whereas by the frequent calling for the ſongs again, the operas have been too tedious; therefore, the ſingers are forbidden to ſing any ſong above once; and it is hoped nobody will call for 'em, or take it ill, when not obeyed."

October 26th, *Arminio* was performed before the King. November the 3d, the ſame opera was repeated. On the 16th, *Ernelinda* was revived, and the part of *Ricemero* performed by a new Italian ſinger, SIGNORA DIANA VICO, who ſeems afterwards to have had parts aſſigned her of the ſecond claſs, which ſhe long continued to fill with credit. *Ernelinda* was continued till December the 11th, when *Arminio* was performed by command. This opera and Ernelinda continued to be repeated alternately till December the 30th, when Rinaldo was revived, and performed before the prince, the part which uſed to be performed by Nicolini, being performed by *Diana Vico*, the new female ſinger from Italy.

1715. January 4th, Rinaldo again, before the prince, to begin at half paſt five. Nicolini being now returned, this opera had as

(*i*) His diſmiſſion from the opera about this time, perhaps rendered it neceſſary to try the zeal of his friends in patroniſing a benefit concert; for April 28th was adverti ſed "at Hickford's room, a concert for Signora Lodi and Mr. Corbet."

(*k*) Queen Anne dying Auguſt the 1ſt this year, the arrival of King George I. and the royal family in London ſoon after, attracted much company thither about this time, and contributed to croud the theatres in a very uncommon manner, for ſo early a part of the ſeaſon.

great

great a run as at firſt, and always before ſome of the royal family. February 26th, a new opera called LUCIO VERO was performed before the prince. This drama, written by Apoſtolo Zeno, and ſet by an anonymous compoſer, was performed ſeven times, and always honoured with the prince's preſence. March 26th, *Arminio* by command; and April the 2d, his Majeſty was preſent at the performance of *Lucio Vero*, for the benefit of Signora Pilotti Schiavonetti. And the benefits of Mrs. Robinſon, the Galerati, Diana Vico, and Nicolini, were all by command. *Hydaſpes* was now revived again, and had a conſiderable run.

May 25th, AMADIGI, or AMADIS OF GAUL, a new opera compoſed by Mr. Handel, was firſt performed, being the fourth with which he had ſupplied our theatre. The words of this drama are dedicated by Heidegger, in the character of author, to the Earl of Burlington. And it appears by the following paſſage in this dedication, that Handel ſtill reſided at Burlington-houſe: "this opera more immediately claims your lordſhip's protection, as it was compoſed in your own family."

There are but four characters in this drama, and theſe were performed by Nicolini, Diana Vico, Mrs. Anaſtaſia Robinſon, and Elizabetta Pilotti Schiavonetti. As the Muſic of this opera was never printed, and his Majeſty's complete ſcore has been confided to my care for examination, the muſical reader ſhall be acquainted with the reſult.

The overture is well known; for though ſome others may have enjoyed a greater degree of favour from the final air, yet this has been long and frequently performed at our theatres and concerts, public and private. The opening is very ſolemn; the fugue clear and ſpirited; and the gavot as gay and lively as the minor third will admit.

The firſt air, *Pugnerò contro del fato*, is in a very bold and original ſtyle. The diviſions, as well as the ſubject of the air, are ſtill new; and it ſeems as if the not printing this opera had preſerved it from the pillage of the many plunderers who preyed upon Handel for ſo many years. The ſecond air, *Notte amica*, which was

ſung by Nicolini is finely written: the voice-part is elegant and ſupplicating, and the accompaniment marked and maſterly. At the cloſe of this air there is a wild ſymphony of enchantment, followed by an accompanied recitative. The next air, *Non ſà temere*, is extremely natural, free, and ſpirited; but as the diviſions in all airs ſooneſt loſe their faſhion, ſo theſe have been a little injured by time. The ſubſequent air, *Ah Spietata e non ti move*, is ſlow, pathetic, and ſtill new. There is a fine ſolo part for the hautbois, which is in dialogue with the voice-part, while the two violins, tenor, and baſe, have a quiet accompaniment in the modern ſtyle of iterated notes. The ſecond part is quick, and full of agitation and fury. This air executed by a great ſinger, and well accompanied, will always be excellent Muſic. In the next ſcene we have a rapid and ſpirited air of a very peculiar caſt, *Vado, corro, al mio teſoro*. Though Handel had ſuch a happy felicity in multiplying parts, yet he could produce effects by uniſons and octaves which other compoſers were afraid to attempt. In this air the roll of the ſymphony and accompaniments, by an opera orcheſtra, muſt have a grandeur of effect which perhaps the genius of Handel could only produce. The next air, *Agitato il cor mi ſento*, ſung by Diana Vico, in the character of Dardanus, is truly animated and dramatic. This ſinger having a *contralto* voice had generally a man's part aſſigned to her, as Mrs. Barbier, whom ſhe ſuperſeded, had before her. After this air, according to the book of the words, an enchanted palace falls to pieces, *al ſuono di ſtrepitoſa ſinfonia*, "at the ſound of a boiſterous ſymphony;" but for this Handel has given us a regular overture, with a ſlow firſt movement, *largo*, and an excellent fugue, *allegro*, good enough for the opening of any ſerious opera. Thunder, lightning, and ruin, are announced by the poet, but nothing pictureſque or imitative is here attempted; perhaps the orcheſtras of theſe early times were not ſo powerful or able to execute new and dramatic ideas, as at preſent. The next air, *Gioie venite in ſen*, is one of the moſt graceful and pleaſing that has ever been compoſed in the Siciliano ſtyle. Every note in the accompaniments is ſo ſelect and tranquil, that the voice, wholly undiſturbed, is left to expand

expand in all the tenderneſs and expreſſion which the air itſelf excites. Nothing but the remaining ſo long in manuſcript could have prevented this air from being long in favour and frequently revived by great and favourite ſingers. It was orignally ſung by Mrs. Anaſtaſia Robinſon, and is the beſt which I have ever ſeen in any of her parts. After this, Nicolini had a gay air, *E ſi dolce il mio contento*, in the gavot ſtyle, which coſt Handel little trouble to write. However, there was the more propriety in the lightneſs of this air, as, after it had been ſung, it meaſured the ſteps of a dance for enchanted knights and ladies. The opening of the next air, *O caro mio teſor*, which was likewiſe ſung by Mrs. Robinſon, is extremely fine; but in the latter part of the firſt ſtrain, when the words are divided by crotchet reſts in all the parts: *vie—ni a—con—ſo—lar*, I am unable to know what effect was intended to be produced. The following ſpirited air, *Godo ſcherzo e rido*, ſung by the Pilotti Schiavonetti, in the character of the ſorcereſs Meliſſa, with rage and inſult, is characteriſtic, and has in it many pretty paſſages. The next air, *O rendetemi il mio bene*, which terminates the firſt act, is in Handel's moſt maſterly and ingenious ſtyle of accompaniment; for though it is only in three parts, the violins in uniſon have an original character of paſſage, that is ſupported throughout the ſong, without encroaching too much on the vocal part, which is pathetic, and calculated for a great ſinger.

The firſt air in the ſecond act, *Suſſurate, onde vezzoſe*, is an admirable *cavatina*, accompanied by two common flutes, two violins, tenor, and baſe. The bright and brilliant tones of the violins playing in octaves, from which ſo many pleaſing effects have lately been produced, ſeems to have been firſt diſcovered by Handel in the accompaniment to this ſong, which muſt have delighted and aſtoniſhed every hearer, more than ſeventy years ago. The ſecond air in this act, *S' eſtinto e l' idol mio*, is, in my opinion, one of the fineſt which Handel ever produced in his beſt and moſt maſterly ſtyle: the pathetic ſubject, the natural and pleaſing imitations in the inſtrumental parts, the richneſs of the harmony, the affecting modulation, particularly in the ſecond part; but above all, the

the ſtrain of ſorrow which runs through every paſſage of the voice-part, all conſpire to render it one of the moſt perfect compoſitions of the kind with which I have been acquainted. The next air, *T' amai quant' il mio cor*, begins in a ſublime ſtyle of cantabile, and in the ſecond part is painted all the rage and fury which could be excited in an offended knight errant, and expreſſed by the voice and action of ſuch a performer as Nicolini. In the ſucceeding air the lady, not to be behind-hand with the hero in rage, tries "to out Herod, Herod." The imitations in the accompaniments of the firſt violin and baſe only, have all the ſpirited effect of a crouded ſcore. After theſe, we have a quarrel ſupported with great ſpirit between the hero Amadis, and the ſlighted Enchantreſs, *à grand orcheſtra*, in a ſcore of ſeven parts. And ſtill in the ſubſequent air, *Pena tiranna*, we have eight parts, *obligati:* hautbois, baſſoon, three violins, tenor, voice-part, and baſe. The baſſoon and haut-bois parts are remarkably fine in this air, which is one of the moſt elaborate and maſterly compoſitions in the opera. Then follows a light air, in which the paſſages are too much repeated for modern times. But ſcene eighth, *Tu mia ſperanza*, is more original and different, not only from other compoſers, but from Handel himſelf, than any of his airs that I have ſeen. In the ſymphony, the violin and tenor play in octaves to each other, while the baſe to almoſt the whole firſt part, is little more than a drone. The principal melody is lively, and the effect of the whole new and pleaſing. Of the next ſong, *Ch' io laſci mai*, the words are different from thoſe in the printed book; they are ſet to a very ſpirited and agreeable *bravura* air, of which the diviſions are ſtill good. The finale of this act, *Deſterò dall' empia dite*, is a capital *aria d' abilità*, accompanied by a trumpet and hautbois, in which there are important ſolo parts, both in the ſymphony and ſong. This is a very maſterly and fine air of the kind, and has never been performed in public during my time.

The third act begins with a ſimple and plaintive air, *Dolce vita del mio petto*, which muſt always pleaſe when executed by a favourite ſinger. The next air, *Vanne lungi dal mio petto*, is a rattling air of contraſt, without a few of which an opera would be monotonous.

nous. After this, we have, *Cangia al fine il' tuo rigore*, a very graceful and ſoothing duet, which in 1758 was introduced in a paſticcio opera called *Solimano*; it was ſung by Potenza and Mattei, and printed in the collection of favourite ſongs of that opera. In the next ſcene we have Handel's idea of the manner in which a ghoſt would ſing, in an aria parlante accompanied in plain counterpoint, and performed by the *Ombra*, or Spirit of Dardanus, prince of Thrace. Then an accompanied recitative followed by a ſhort and pathetic fragment of an air, in which the Enchantreſs Meliſſa breathes her laſt. After this the happy denouement comes on, and all brightens up. There is more enchantment and machinery in this opera than I have ever found to be announced in any other muſical drama performed in England. We have now a chearful and pleaſing ſymphony to introduce another Enchanter, or good Genius, to put an end to the torments of the two lovers. After which, a charming air for Nicolini, concertato with a trumpet and hautbois, and the whole orcheſtra. According to the idea which tradition gives us of the abilities of Nicolini, his part in this opera muſt have drawn out all his powers, both as a ſinger and actor; and Mrs. Anaſtaſia Robinſon never had ſo good a part aſſigned to her. The *coro finale*, is ſhort and light, and after being ſung, is played for the dance which terminated the opera; a production in which there is more invention, variety, and good compoſition, than in any one of the muſical dramas of Handel which I have yet carefully and critically examined.

This opera came out too late in the ſummer to have a long run. It was performed by ſubſcription, May 25th, and diſcontinued for a benefit till June 11th. It was again repeated June 15th, and again ſtopt for Nicolini's benefit, for which he had Rinaldo. Then Amadis again June 28th, July 2d, and 9th, when the theatre was ſhut up. The laſt two performances of this opera were before the prince.

It appears from the following advertiſement in the public papers, that *Signor Caſtrucci*, who afterwards led the opera band, came to England about this time: "July 23d, there will be a benefit con-

cert for Signor Caſtrucci, who lately came over from Italy with Lord Burlington." This violiniſt, who was more than half mad, is repreſented in one of Hogarth's prints as the *enraged muſician*; the painter having ſufficient *poliſſonnerie*, previous to making the drawing, to have his houſe beſet by all the noiſy ſtreet-inſtruments he could collect together, whoſe clamourous performance brought him to the window in all the agonies of auricular torture.

Auguſt 27th, of this ſummer, the opera-houſe was opened for one night only, by command of his Majeſty, when *Hydaſpes* was performed. The principal parts by Nicolini, the Margarita, and Diana Vico, with dancing by Mad. Aubert. And this was the laſt performance at the theatre in the Hay-market till the next year.

1716. The opera-houſe did not open this year till the firſt of February, when *Lucio Vero* was performed by command; the principal parts by Nicolini, Giacomo, Diana Vico, Pilotti, and the Croce Viviani. After three or four performances of *Lucio Vero*, *Amadigi* had four repreſentations, ſucceſſively. And then *Pyrrhus and Demetrius* was revived, and continued in run till April 18th, when CLEARTES, a new opera by an anonymous compoſer, was brought out, and ſeems to have pleaſed, as it was performed thirteen times in the courſe of the year. His Majeſty again honoured Nicolini with his preſence at his benefit this year, May 2d, when *Pyrrhus and Demetrius* was performed. Nothing memorable happened at the lyric theatre this ſeaſon, except the arrival of ANTONIO BERNACCHI, as ſecond man. This performer's voice ſeems by nature to have been feeble and defective, but he ſupplied the defects of nature by ſo much art, that his performance was always much more admired by profeſſors than by the public in general. He ſtaid here at this time but one year, after which he went back to Italy; but returned in 1729. After quitting the ſtage, Bernacchi eſtabliſhed a ſchool for ſinging at Bologna, where he had himſelf been educated, under the celebrated Poſtocchi, and where he formed ſeveral admirable ſcholars, who rendered his name and ſchool famous.

His Majeſty George I. commanded the opera of Pyrrhus and Demetrius for his benefit in London, June 2d. And it was this ſummer,

ſummer, June 13th, that an opera was performed for the *Inſtrumental Muſic*, which his Majeſty likewiſe honoured with his patronage and preſence. The opera performed was *Amadige*; and it was perhaps on this occaſion that Handel compoſed his admirable hautbois concerto in F, which was long known by the name of the *orcheſtra concerto*. July 12th, the ſeaſon was cloſed with the opera of *Amadis*, between the acts of which a new ſymphony was performed by Signor Attilio Arioſti on the *viol d' amour*. This was the firſt time that ſuch an inſtrument had been heard in England. Signor Arioſti, during this viſit, ſtaid here but a little while; but in the year 1720, he returned, as a compoſer to the opera, by invitation of the directors of the Royal Academy of Muſic (*l*).

The opera-houſe did not open the next ſeaſon till December, and then only repeated *Cleartes* three times, an opera which had been brought out in the ſpring.

1717. January 5th, *Rinaldo* was revived and the parts caſt in a ſtronger manner than heretofore: Rinaldo by Nicolini; Goffredo, Bernacchi; Argante, Berenſtadt; Armida, Pilotti; and Almirena, by Mrs. Anaſtaſia Robinſon. This favourite opera, though ſix years old, an age more than ſufficient to render the generality of muſical dramas ſuperannuated, was performed no leſs than ten times, during the remainder of the ſeaſon. The places in the boxes were now, for the firſt time, all let on the ſame terms, at half a guinea each, pit five ſhillings, gallery two ſhillings and ſix pence.

February 16th, *Amadigi* was revived and performed four or five times, the firſt by his Majeſty's command, the laſt for Nicolini's benefit; and at one of the intermediate repreſentations, for Mrs. Robinſon's benefit, a new additional ſcene, compoſed by Mr. Handel, was introduced.

March 13th, a new opera called VENCESLAO written by Apoſtolo Zeno, and ſet by an anonymous compoſer, was brought on the ſtage; but it ſeems to have had a cold reception, as it ſuſtained but

(*l*) It has been ſaid by a late muſical hiſtorian, that he did not come hither till 1723, and that *Coriolanus* was his firſt opera.

three repreſentations, and the Muſic was never printed. *Cleartes*, an opera of the laſt ſeaſon, was frequently performed; which, with a new paſticcio, called TITO MANLIO, repeated eight times, brought the ſeaſon to a concluſion, June 29th (*m*).

No Italian operas were performed from this time till 1720, when a plan was formed for patroniſing, ſupporting, and carrying them on; and a fund of £. 50,000 raiſed by ſubſcription among the firſt perſonages in the kingdom; to which, as his Majeſty King George I. had ſubſcribed £. 1000, this eſtabliſhment was called the ROYAL ACADEMY OF MUSIC, conſiſting of a governor, deputy governor, and twenty directors. The firſt year the Duke of Newcaſtle was governor, Lord Bingley deputy governor, and the directors the Dukes of Portland and Queenſbury, the Earls of Burlington, Stair, and Waldgrave, Lords Chetwynd and Stanhope, Generals Dormer, Wade, and Hunter, Sir John Vanbrugh, Colonels Blathwayt and O'Hara, with James Bruce, Thomas Cole of Norfolk, Conyers D'Arcy, Bryan Fairfax, George Harriſon, William Pulteney, and Francis Whitworth, Eſquires.

And in order to render this deſign as complete as poſſible, it was determined by the directors not only to engage a lyric poet in their ſervice, but the beſt vocal performers that could be found in the ſeveral parts of Europe where there was a muſical theatre, and the three moſt eminent compoſers then living who could be prevailed on to viſit this country. For this purpoſe, BONONCINI, as he tells us himſelf, had been invited hither from Rome (*n*); ATTILIO ARIOSTI, from Berlin; and HANDEL, who reſided at this time with the Duke of Chandos, at Cannons, was not only included in this triumvirate, but commiſſioned to engage the ſingers. And with this view he went to Dreſden, where the Elector of Saxony,

(*m*) An attempt was made at the little theatre in Lincoln's-Inn Fields this winter, to call the attention of the public to *Engliſh operas*. Owen Mac. Swiney being out of the management of the theatre in the Hay-market, had the opera of *Camilla* performed nine or ten times, and *Thomyris* twice, entirely by Engliſh ſingers, except Margarita. The ſucceſs was ſuch as might have been expected, at a time when the Muſic and performance at the Italian theatre were in much greater perfection than they had ever yet been brought in this, or perhaps any other country.

(*n*) *Qui mi trovo, chiamato da Roma per ſervigio della real accademia di Muſica.* Dedication of his cantatas and duets to Geo. I.

Auguſtus,

Auguſtus, then King of Poland, had Italian Operas performed at his court in the moſt perfect and ſplendid manner poſſible; and here Handel engaged Seneſino, Berenſtadt, Boſchi, aud the Duraſtanti.

1720. The firſt opera that was performed after this eſtabliſhment, was NUMITOR, April 2d, compoſed by GIOVANNI PORTA of Venice; the Muſic of this drama that was printed ſeems ſuperior to that of any preceding opera which we had had from Italy. There is one of the moſt pleaſing *Sicilianas* among the airs: *Virtù de penſier miei*, which had been then produced; and of which our ballad-mongers have enjoyed the plunder. "Love ſounds the alarm," in *Acis and Galatea*, is called to mind by Porta's *Dove ſpiega la fama i ſuoi vanni*. However, Porta never was in England, and probably had never ſeen Handel's ſong, which though compoſed originally in Italy, had never been publiſhed.

After five repreſentations, Numitor was ſuperſeded, April 27th, by RADAMISTO, written by Nic. Haym, and the firſt opera which Handel compoſed for the Royal Academy. This drama, which had a run of ten nights when it firſt came out, was not only reſumed the next ſeaſon, but revived in 1728, with additional ſongs: *Arie aggiunte di Radamiſto*, when it had likewiſe a long run.

The compoſition of this opera is more ſolid, ingenious, and full of fire than any drama which Handel had yet produced in this country (*o*). The firſt movement of the overture is grand and majeſtic, and the fugue written with that ſpirit and ſcience which have always rendered his movements of that kind ſuperior to any that can be found in the overtures of other compoſers. There is

(*o*) It ſeems as if he was not inſenſible of its worth, himſelf; as he dedicated the book of the words to King George I. ſubſcribing himſelf his Majeſty's "moſt faithful ſubject," which, as he was neither a Hanoverian by birth nor a native of England, ſeems to imply his having been naturaliſed here, by a bill in parliament. He likewiſe had the ſongs of this opera finely engraved on copper, and publiſhed them himſelf, as well as the additional ſongs. It was natural to imagine that the ſcore of the ſongs, printed by and for the author himſelf, under his own eye, would have been complete, and not curtailed of many eſſential parts, in the manner of Rinaldo and many operas printed by Walſh; but upon collating this ſcore with Handel's original manuſcript in his Majeſty's poſſeſſion, it appears nearly as defective as the printed copy of any other opera of which he himſelf was not the editor.

no minuet or popular air at the end of this prefatorial production, which has prevented it from being as frequently played as many others.

The opening of the opera, *Sommi Dei*, is truly grand and in a tragic ſtyle of compoſition. The ſecond air that is printed, *Deh fuggi un traditore*, has a very ſpirited and ingenious accompaniment. The third, *Tu vuoi ch' io parta*, an adagio, which a great ſinger can make charming at any period of time. The fourth, *Straggi, morti*, with a trumpet, is a good ſong of the kind, and fit for a tyrant. The next air, *Cara ſpoſa*, was always admired, and is ſo elegantly ſimple and pathetic, that it muſt always pleaſe when well ſung. *Son contenta*, though the baſe is ſo full and inceſſant, would want more accompaniment if performed now, as the violin has little to do, except in the ritornels. This air, though maſterly and in a favourite ſtyle at the time it was compoſed, has ſtrong marks of age upon it. *Ferite, uccidete*, is a ſpirited ſong in the ſtyle of the times. *Son leive le catene*, an agreeable baſe ſong. And the laſt air of the firſt act, *Doppo torbide procelle*, is one of the moſt agreeable *arie fugate* that I know.

Act II. *Quando mai*, is pathetic, clear, and ſimple. And the next air, *Ombra cara*, was regarded by Geminiani and cotemporary maſters as one of Handel's firſt vocal compoſitions for a ſingle voice. Indeed, too much praiſe cannot be given to that ſong, in which, though the compoſition is ſo artful, an inverted chromatic imitation being carried on in the accompaniments, yet the cantilena is ſimply pathetic throughout. I remember hearing Reginelli ſing this air at the opera in 1747, among ſome light Italian ſongs of that period, and it ſeemed the language of philoſophy and ſcience, and the reſt the frivolous jargon of fops and triflers. *Già che morir non poſſo*, though not compoſed for a great ſinger, has in it many ſtrokes of true genius and fire: the baſe of this air is remarkably fine. *Troppo ſofferſe*, is extremely pathetic, and calculated to diſplay a fine voice and good action. *Empio perverſo cor*, is a fine acting ſong of two characters. *Vanne ſorella ingrata*, is an admirable compoſition of the old ſchool; whoever underſtands a ſcore, will

will admire the beauty of the accompaniment, and the diſtinct character of the hautbois part from the violin. And the duet which ends the ſecond act has no appearance of age, except in the plan.

The firſt air of the third act, *S' adopri il braccio*, has in it a ſpirit and vivacity of no common kind *(p)*. The air *Dolce bene*, though in a ſtyle that is a little ſuperannuated, is admirably put together, and would ſtill entertain as an inſtrumental compoſition. *Spoſo ingrato*, is a very elaborate and ſpirited *aria concertata*, with a ſolo part for the violin, to diſplay the talents of a Cleg or Caſtrucci; this air, which Handel compoſed originally for one of his juvenile cantatas at Hamburgh, *Caſti amori*, was now accommodated for the Duraſtanti and a great orcheſtra, giving ſolo parts not only to the violin, but principal hautbois, baſſoons, and violoncellos. The words of this air are omitted in the edition of 1728. *Alzo al volo* is likewiſe *à grand' orcheſtra*, with ſolo parts for two French horns, which ſeems to have been their firſt admiſſion into our opera-band. The vocal diviſions are now worn out, but the violin accompaniment to the ſecond part is admirable. *Deggio dunque*, is a pathetic and fine air, which a great ſinger could always make modern.

Among the additional ſongs, *Con la ſtragge de' nemici*, is an admirable air for a baſe voice. Handel's genius and fire never ſhine brighter than in the baſe ſongs which he compoſed for Boſchi and Montagnana: as their voices were ſufficiently powerful to penetrate through a multiplicity of inſtrumental parts, he ſet every engine at work in the orcheſtra, to enrich the harmony and enliven the movement. *Perfido, dì a quel empio*, is a ſpirited air, compoſed for Seneſino, probably when it was brought on the ſtage again, eight months after its firſt appearance. *Vuol ch' io ſerva*, and *Laſcia pure*, with the accompaniments, are two extremely original and pleaſing

(o) Neither this air nor the preceding duet appears in the edition of the words of the opera printed 1728, when it was revived and greatly altered for Fauſtina, who ſung in it then for the firſt time. In examining the ſcore of the ſongs publiſhed by Handel himſelf, in which ſome of the ſingers are named, it does not appear that any of the airs were originally deſigned for Seneſino, who ſeems not to have been arrived. Indeed, it is manifeſt from Handel's foul ſcore, that the part of Zenobia was compoſed for Mrs. Anaſtaſia Robinſon, and Radamiſtus for a ſoprano voice, and not for Seneſino, a contralto.

airs.

airs. In the latter there is a cloſe for the firſt time to my knowledge, which at preſent is perfectly modern, elegant, and in good taſte; indeed, the whole air is exquiſite. *Barbaro partiro* is extremely animated; and the duet, *Non ho più affanni*, charming.

Few of Handel's operas would offer more amuſement to a modern audience than *Radamiſto*, in which there are ſo many fine ſongs in various ſtyles, that with a few changes to accommodate the fingers, and comply with the taſte of the times, its intrinſic worth and Handel's ſtill increaſing celebrity would excite attention and renovate its favour *(q)*.

The third muſical drama that was performed after this eſtabliſhment of the Royal Academy, was an opera called NARCISO, May 30th, compoſed by DOMENICO SCARLATTI, and conducted by Thomas Roſeingrave, who compoſed ſeveral additional ſongs. It ſeems neceſſary here to give ſome account of this muſician, who was an enthuſiaſtic, ingenious, and worthy man, of conſiderable

(*q*) In the Daily Courant, No. 5777, for Wedneſday April 27th, the day on which Radamiſto was firſt performed, the following advertiſement appeared: "The governours and court of directors of the Royal Academy of Muſick do hereby give notice, that a general court will be held on Friday the 6th of May next, at eleven a-clock in the forenoon, whereof each ſubſcriber is deſired to take notice." This advertiſement was repeated Wedneſday 14th July. And October 31ſt, "Notice was given that a general court of directors of the Royal Academy of Muſick would be held November 4th, at their office in the Hay-market purſuant to adjournment." November 2d, 1720, Mr. Handel's Harſichord Leſſons, neatly engraven on copper-plates, were advertiſed to be publiſhed on Monday the 14th inſt. and to be had at Mr. Chriſtopher Smiths, the ſign of the hand and Muſic-book, in Coventry-ſtreet, and at Mr. Richard Mears's Muſic-ſhop, in St. Paul's Church-yard. When this advertiſement was repeated, November 9th, there was the following addendum: "the author has been obliged to publiſh theſe pieces to prevent the publick being impoſed upon by ſome ſurreptitious and incorrect copies of ſome of them that have got abroad." The laſt time theſe were advertiſed, on the 14th of November, the price is ſaid to be one guinea; but whether this publication included the *two books* of his leſſons does not appear. November 7th, I find the following advertiſement in the Daily Courant which ſeems to imply no great proſperity in the opera management: "The directors of the Royal Academy of Muſick, by virtue of a power given them, under the King's letters patents, having thought it neceſſary to make a call of £.5 per cent from each ſubſcriber, have authoriſed the treaſurer to the ſaid Royal Academy, or his deputy, to receive the ſame, and to give receipts for each ſum ſo paid in. This is therefore to deſire the ſubſcribers to pay, or cauſe to be paid, the ſum of £.5 per cent, according to the ſeveral ſubſcriptions, *on the* 19th, 21ſt, and 22d of this inſt. November, at the opera houſe in the Hay-market, where attendance will be given by the deputy treaſurer, from nine in the morning till one in the afternoon, who will give receipts for every ſum ſo paid by each ſubſcriber, as aforeſaid."

The Monthly Maſk of vocal Muſic, is advertiſed by Walſh in the ſame paper.

eminence

eminence in his youth for his performance on the harpſichord and organ, both as a ſight's-man and voluntary player; and his intellects being a little deranged in the latter part of his life, rendered him ſo whimſical and eccentric a character, that he is too prominent to be over-looked.

THOMAS ROSEINGRAVE was the ſon of Daniel Roſeingrave, who having been brought up in the King's Chapel at the ſame time as Purcell, was firſt promoted to the place of organiſt of Saliſbury cathedral, and afterwards of St. Patrick's, Dublin. Daniel had two ſons, both muſicians, one of them, Ralph, ſucceeded his father at St. Patrick's; the other, Thomas, being regarded as a young man of uncommon diſpoſitions for the ſtudy of his art, was honoured by the chapter of St. Patrick's with a penſion, to enable him to travel for improvement; and about the year 1710 he ſet off for Italy. Being arrived at Venice in his way to Rome, as he himſelf told me, he was invited, as a ſtranger and a virtuoſo, to an academia at the houſe of a nobleman, where, among others, he was requeſted to ſit down to the harpſichord and favour the company with a toccata, as a ſpecimen *della ſua virtù*. And, ſays he, "finding myſelf rather better in courage and finger than uſual, I exerted myſelf, my dear friend, and fancied, by the applauſe I received, that my performance had made ſome impreſſion on the company." After a cantata had been ſung by a ſcholar of Fr. Gaſparini, who was there to accompany her, a grave young man dreſſed in black and in a black wig, who had ſtood in one corner of the room, very quiet and attentive while Roſeingrave played, being aſked to ſit down to the harpſichord, when he began to play, Roſy ſaid, he thought ten hundred d—ls had been at the inſtrument; he never had heard ſuch paſſages of execution and effect before. The performance ſo far ſurpaſſed his own, and every degree of perfection to which he thought it poſſible he ſhould ever arrive, that, if he had been in ſight of any inſtrument with which to have done the deed, he ſhould have cut off his own fingers. Upon enquiring the name of this extraordinary performer, he was told that it was Domenico Scarlatti, ſon of the celebrated Cavalier Aleſſandro Scarlatti. Ro-

ſeingrave declared he did not touch an inſtrument himſelf for a month; after this rencontre, however, he became very intimate with the young Scarlatti, followed him to Rome and Naples, and hardly ever quitted him while he remained in Italy, which was not till after the peace of Utrecht, as appears by an anthem which he compoſed at Venice in 1713, and which Dr. Tudway has inſerted in the fifth volume of his Manuſcript Collection of Engliſh Muſic, page 149: "Ariſe, ſhine, for thy light is come," Iſaiah, chap lx. There is much fire and ſpirit in the introductory ſymphony of a very modern caſt. Riſeingrave is here erroneouſly called a ſtudent of Chriſt-church, *Oxon.* inſtead of Dublin, whence he had his exhibition.

His election to the place of organiſt of St. George's, Hanover-ſquare, was attended with very honourable circumſtances. The pariſhioners conſiſting chiefly of perſons of rank and fortune, being very deſirous of having a good organiſt, and unwilling to truſt to their own judgment, or be teazed by the ſolicitations of candidates of mean abilities, requeſted Mr. Handel, Dr. Pepuſch, Dr. Greene, and Mr. Galliard, to hear the competitors play, and determine their degree of merit.

The candidates were allowed half an hour each to manifeſt their abilities on the organ, in whatever way they pleaſed, and then were ſeverally required to play *extempore* on ſubjects given by the judges. Mr. Handel did not attend in perſon, but ſent his ſubject; among the numerous candidates for this place there were ſeveral who acquitted themſelves very well during the half hour of free-agency, by playing with great neatneſs pieces they had probably ſtudied for the occaſion; but when ſubjects of fugue were preſented to them for extemporaneous treatment, they neither knew how nor when to bring in the anſwer, or even to find harmony for the themes with either hand when they were brought in. Roſeingrave, on the contrary, whoſe ſtyle though too crude and learned for the generality of hearers when left to himſelf, treated the ſubjects given with ſuch ſcience and dexterity, inverting the order of notes, augmenting and diminiſhing their value, introducing counter-ſubjects, and turning

the themes to ſo many ingenious purpoſes, that the judges were unanimous in declaring him the victorious candidate. The late Dr. Arne and Mr. Mich. Chriſt. Feſting, who were both preſent at this contention, informed me of theſe particulars, which happened in the year 1726, and ſpoke with wonder of Roſeingrave as an extempore fughiſt; but confirmed the general cenſure of his crude harmony and extravagant modulation, which, indeed, his printed compoſitions imply.

Roſeingrave having a few years after this election fixed his affections on a lady of no dove-like conſtancy, was rejected by her at the time he thought himſelf moſt ſecure of being united to her for ever. This diſappointment was ſo ſeverely felt by the unfortunate lover, as to occaſion a temporary and whimſical inſanity. He uſed to ſay that the lady's cruelty had ſo literally and completely broke his heart, that he heard the ſtrings of it *crack* at the time he received his ſentence; and on that account ever after called the diſorder of his intellects his *crepation*, from the Italian verb *crepare*, to crack. After this misfortune poor Roſeingrave was never able to bear any kind of noiſe, without great emotion. If, during his performance on the organ at church, any one near him coughed, ſneezed, or blew his noſe with violence, he would inſtantly quit the inſtrument and run out of church, ſeemingly in the greateſt pain and terror, crying out that it was *old ſcratch* who tormented him and played on his *crepation*.

About the year 1737, on account of his occaſional inſanity, he was ſuperſeded at St. George's church by the late Mr. Keeble, an excellent organiſt, intelligent teacher, and a worthy man, who, during the life of Roſeingrave, divided with him the ſalary. I prevailed on him once to touch an organ at Byfield's the organ-builder, but his nerves were then ſo unſtrung that he could execute but few of the learned ideas which his mental diſorder had left him. His ſweetneſs of temper and willingneſs to inſtruct young perſons who were eager in the purſuit of knowledge, tempted me frequently to viſit him at Mrs. Bray's, at Hampſtead, where he reſided. His converſation was very entertaining and inſtructive, particularly

on muſical ſubjects. Indeed, his paſſion for the art never quitted him to the time of his death, which happened in Ireland about the year 1750. The inſtrument on which he had exerciſed himſelf in the moſt enthuſiaſtic part of his life, bore very uncommon marks of diligence and perſeverance, for he had worn the ivory covering of many of the keys quite through to the wood. In his younger days, when he enjoyed the *mens ſana in corpore ſano*, he was regarded as having a power of ſeizing the parts and ſpirit of a ſcore and executing the moſt difficult Muſic at ſight beyond any muſician in Europe. Indeed, it was ſaid that he could read a muſic-book if turned topſy-turvy; but this ſeems exaggeration of praiſe, which few can believe, who know the difficulty, without ocular and auricular demonſtration. The harmony in the voluntaries, which Roſeingrave publiſhed, is rendered intolerably harſh and ungrateful by a licentious and extravagant modulation, and a more frequent uſe of the ſharp third and flat ſixth, than any compoſer with whoſe works I am at all acquainted, not excepting Dr. Blow; and his double fugues are ſo confuſed by the too cloſe ſucceſſion of unmarked ſubjects, that it is impoſſible, at the end of the performance, to remember what they are. His cantatas, which he publiſhed by ſubſcription, being compoſed on the model of the elder Scarlatti, are the moſt pleaſing of his works, but they were ſtill-born, and never lived to ſpeak in public.

The ſingers in the opera of *Narciſo*, the Muſic of which had been brought over by Roſeingrave, were Signor Benedetto Baldaſſarri, Mr. Gordon, Signora Duraſtanti, Mrs. Anaſtaſia Robinſon, and Mrs. Turner Robinſon, daughter of Dr. Turner, and wife of Mr. Robinſon, organiſt of Weſtminſter-Abbey. Roſeingrave's additional ſongs were compoſed in the ſtyle of his friend Mimo Scarlatti, in whoſe Muſic of Narciſſus, though there were many new and pleaſing paſſages and effects, yet thoſe acquainted with the original and happy freaks of this compoſer in his harpſichord pieces, would be ſurpriſed at the ſobriety and almoſt dulneſs of his ſongs. His genius was not yet expanded, and he was not ſo much uſed to write for the voice as his father, who was the greateſt vocal compoſer of his

his time, as the ſon afterwards became the moſt original and wonderful performer on the harpſichord, as well as compoſer for that inſtrument. But it ſeems impoſſible for any individual to be equally *great* in any two things of difficult attainment!

After five repreſentations of this opera, and one of *Radamiſto*, the ſeaſon cloſed with *Numitor*, June 25th.

The new ſingers whom Handel had engaged at Dreſden being arrived, the autumnal ſeaſon began November 19th, with a new opera called ASTARTO, compoſed by Bononcini, which ran ten nights before Chriſtmas, and was performed at leaſt twenty times more in the courſe of the next year.

Happening to be in poſſeſſion of the proof-ſheets of this opera, which was printed under the author's own inſpection, I ſhall examine it with the ſame ſpirit of fair enquiry as I have the muſical dramas of Handel, of which there has been already occaſion to ſpeak.

The drama of *Aſtartus*, performed for the *Royal Academy of Muſic*, is dedicated by the poet, Rolli, to the Earl of Burlington, with the following motto from Milton's Paradiſe Loſt, book firſt:

> ——— to mitigate and ſwage
> With ſolemn touches, troubled thoughts, and chaſe
> Anguiſh, and doubt, and fear, and ſorrow, and pain.

In the dedication he reminds his noble patron, "that in his firſt voyage to Italy, he had honoured the rehearſal of this opera, when it was performed at the Capranica theatre at Rome, with his preſence; and that his approbation of it, which was followed by that of the public, was not only the cauſe of its being propoſed to the Royal Academy in England, but of its renowned author's arrival in this country, and of his adding ſuch beauties to the compoſition, in order to render it more worthy the protection of his noble patron." Hence it appears not to have been written or compoſed expreſsly for the Royal Academy, but revived and accommodated to the ſingers engaged in its ſervice; who were Seneſino, Boſchi, Berenſtadt, and Berſelli; with the Duraſtanti, Salvai, and Galerati (*r*).

(*r*) By collating the Engliſh edition of this drama with an opera of the ſame name in the tenth volume of the works of Apoſt. Zeno, which was performed at Venice 1708, they appear to be preciſely the ſame, though no notice is taken by Rolli of Apoſt. Zeno, either in the title-page or dedication.

The opening of the introductory ſymphony, or overture, is ſpirited, but devoid of variety, and common in melody, harmony, and modulation; the fugue too, if it deſerves that name, is upon an obvious and juvenile ſubject, and treated with no great art or contrivance. It ſeems but an extract from the laſt movement of Corelli's firſt ſolo, which had now been publiſhed twenty years. Indeed, there is as much difference between a fugue of Handel and this, as between a man and a child; and we ſoon became faſtidious judges of this ſpecies of compoſition, when accuſtomed to his bold yet natural ſubjects, and his maſterly manner of treating them.

The firſt air for Duraſtanti, *Figlio d' un bel valore*, accompanied only by a violoncello, is ſimple and natural; but inſtead of ſatisfying the expectations of a firſt ſinger, at preſent, it would hardly be thought good enough for a ballad. The next is a trifling air accompanied by a common and unmeaning paſſage, perpetually repeated. The third is a little better. In the accompaniment of this the principal paſſage reminds us of one in Handel's Acis and Galatea, "As when the dove," conſiſting of a chord *arpeggiato*. The ſubſequent air, *Se fingo, ſe ſpero*, has ſome ſpirit, but no variety. We have next a ſymphony in which French horns are introduced(*s*). The air which follows, ſung by Seneſino, in the character of *Clearco*, the hero of the drama, was probably rendered intereſting by his voice and manner of ſinging; but in itſelf, as Muſic, there is little invention, grace, or paſſion in the voice-part, or contrivance in the inſtrumental; and yet this ſhort movement of only eight bars, ſeems one of the moſt capital airs of the firſt act. The next air, *In che peccaſti?* is dramatic, and would have an effect on the ſtage from a good actreſs as well as ſinger, which in a room and in ſtill life could not be produced. After this, Seneſino has an air of ſpirit, *Stelle ingrate*, with a lively accompaniment, which, from his majeſtic voice and action could not fail to pleaſe. The ſubſequent air, *Si, perià*, for Boſchi's powerful voice, has more originality and ſpi-

(*s*) Moſt of the horn paſſages ſeem to imply a knowledge of the genius of that inſtrument; but in the peruſal of the ſcore, it is hardly poſſible to overlook the poverty and falſe compoſition of the tenor.

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rit than any one in the firſt act. After this, Seneſino has another air, *Care pupille*, upon a favourite, and of courſe, a common ſubject with all the compoſers of thoſe times, but to which little has been added by Bononcini from his own ſtock of invention. We have then a bravura air, *Sdegne tornata*, which was ſung by the *Duraſtanti*, the merits of which may be divined from the diviſions, on the next plates. The ſubſequent air, *Caro mio ben*, and the laſt of the firſt act, begins in dialogue, and ends in duo. It is an elegant and natural Siciliana, which never fails to pleaſe, when ſung with grace and expreſſion.

The firſt air in the next act, *Non mi ſeguir*, is impaſſioned, in the voice-part, and ſuitable to the ſituation of the ſinger; but the accompaniment is unmeaning and frivolous. The ſecond air, *La coſtanza*, ſung by Seneſino, is of two characters: the firſt movement, ſlow and ſoothing; the ſecond, rapid and furious. Seneſino probably gave adventitious beauties to this ſong, which cold notes cannot paint, and of which new faſhions in melody render us unfair judges. The next air: *Sapete*, is light, and now trifling. It is only accompanied by a violoncello in the ancient opera ſtyle, with a laboured ritornel, in full harmony. The motivo, or text, of this air, is repeated near twenty times, and being in itſelf neither uncommon nor beautiful, becomes more and more tireſome at each repetition. After this, another light air, *Spero*, which is now become ſo vulgar as to be below criticiſm. Seneſino, however, after this has a ſlow air, *alla Siciliana: Se vuoi che in pace*, which is very pleaſing, though the paſſages have been ſince often introduced into Engliſh ballads. And the next air, for Duraſtanti, *O quanto invidia*, ſeems itſelf but a pleaſing and eaſy ballad. After this the Salvai had an air of ſpirit and character, *Non è poco*; but neither in a grand nor tender ſtyle. The next air, *Mi da crudel*, has the merit of vivacity, but diſcovers neither invention nor ſcience. The moſt elaborate air in this act ſeems *Mi veggo ſolo*, in which the tenor and violoncello are playing in diviſion and in octaves through the whole movement; but there is little melody in the voice-part, and the violins only mark the accents of each bar. The baſe to the laſt movement of Dr. Pepuſch's cantata, "See from the ſilent groves,"

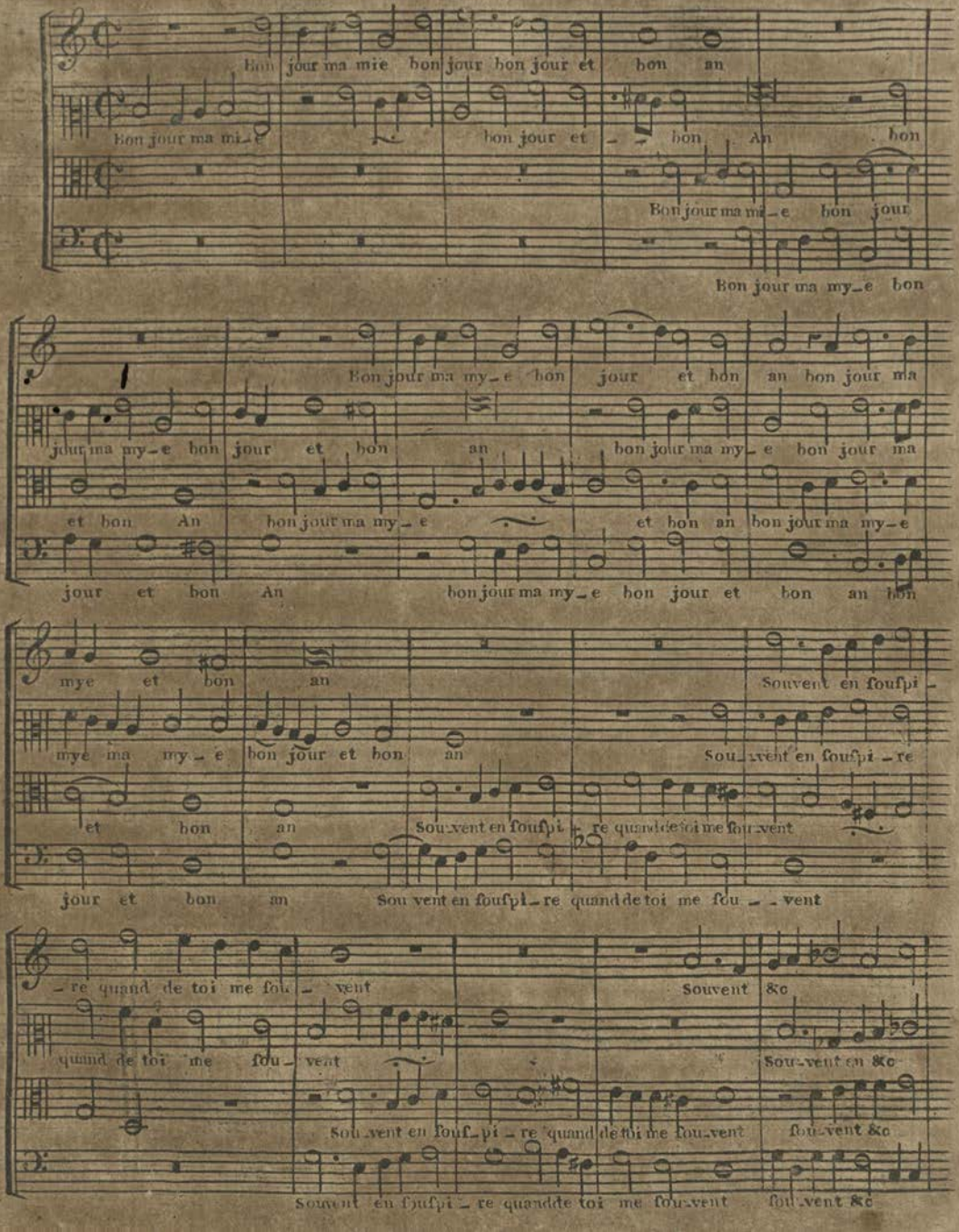
groves," ſeems to have ſuggeſted this accompaniment (*u*). The firſt ſtrain of the next air, *Ah no non inganna*, is the moſt *chantant* and pleaſing of the principal woman, Duraſtanti's part. A light and airy duet, *Innamorai*, with a French-horn ſymphony and accompaniment terminates the ſecond act. The novelty of the inſtruments, the ſinging, and the facility of the melody, are very likely to captivate an Engliſh audience, whoſe taſte in Muſic, and expeperience in operas, were at this time not very great.

The third act begins with a gay air, *Sai pur s' io vivo*, of a common caſt, in minuet time; which is followed by another, *Coſi fedele*, of a different caſt, ſomewhat more ſolid, but not more pleaſing. The next air, *Amante e ſpoſa*, is more graceful, and has more ſpirit and character in the accompaniment than any other in Seneſino's part; in which, however, there is none of that grandeur of ſtyle, which the abilities of ſuch a ſinger and actor required. The ſubſequent air, *Coglierò la bella roſa*, is natural and pleaſing; which is all that can be ſaid of that which follows it: *L' eſperto nocchiero*. We after this have a baſe ſong, for Boſchi, *Diſciolte dal piede*, which is written with ſpirit and facility. The diviſions in this air ſeem to imply unuſual agility for a voice of ſuch low pitch. The next air, *Se vedrai*, for Seneſino, muſt have derived its chief merit from the performance; for, as Muſic, its claims to favour are very ſmall. The moſt ſpirited air in the opera is *Con diſperato ſdegno*, ſung by Galerati. There is an additional ſong of the ſame kind for Seneſino, *L' onor ſevero*, in which the diviſions, though now very common, muſt have had a great effect, as rolled and thundered by the powerful voice and articulate execution of this ſinger. The duet, *Mai non potrei goder*, upon the general model of the times, diſcovers no great reſources in fugue and imitation, and the paſſages of other kinds were not very new at the time.

(*u*) The firſt book of Pepuſch's cantatas, in which *Alexis* is contained, was advertiſed for ſale in the Tatler, No. 164, for the 1ſt of May, 1710.

In the peruſal of old operas, diſcoveries are perpetually made of plagiariſms and imitations in the moſt favourite vocal airs and inſtrumental movements of our own compoſers. The accompaniment to the firſt movement of this air, for inſtance, muſt have ſuggeſted to Dr. Arne, the ſymphony to the recitative which precedes "On ev'ry hill," in Comus; and the air itſelf is very like one of Handel's, in *Amadigi*. There is ſome very extraneous modulation in the ſecond part of this air in Aſtarto, not very accountable or pleaſant.

DIVISIONS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-re quand de toi me ſou - vent Souvent &c
quand de toi me ſou-vent Sou-vent en &c
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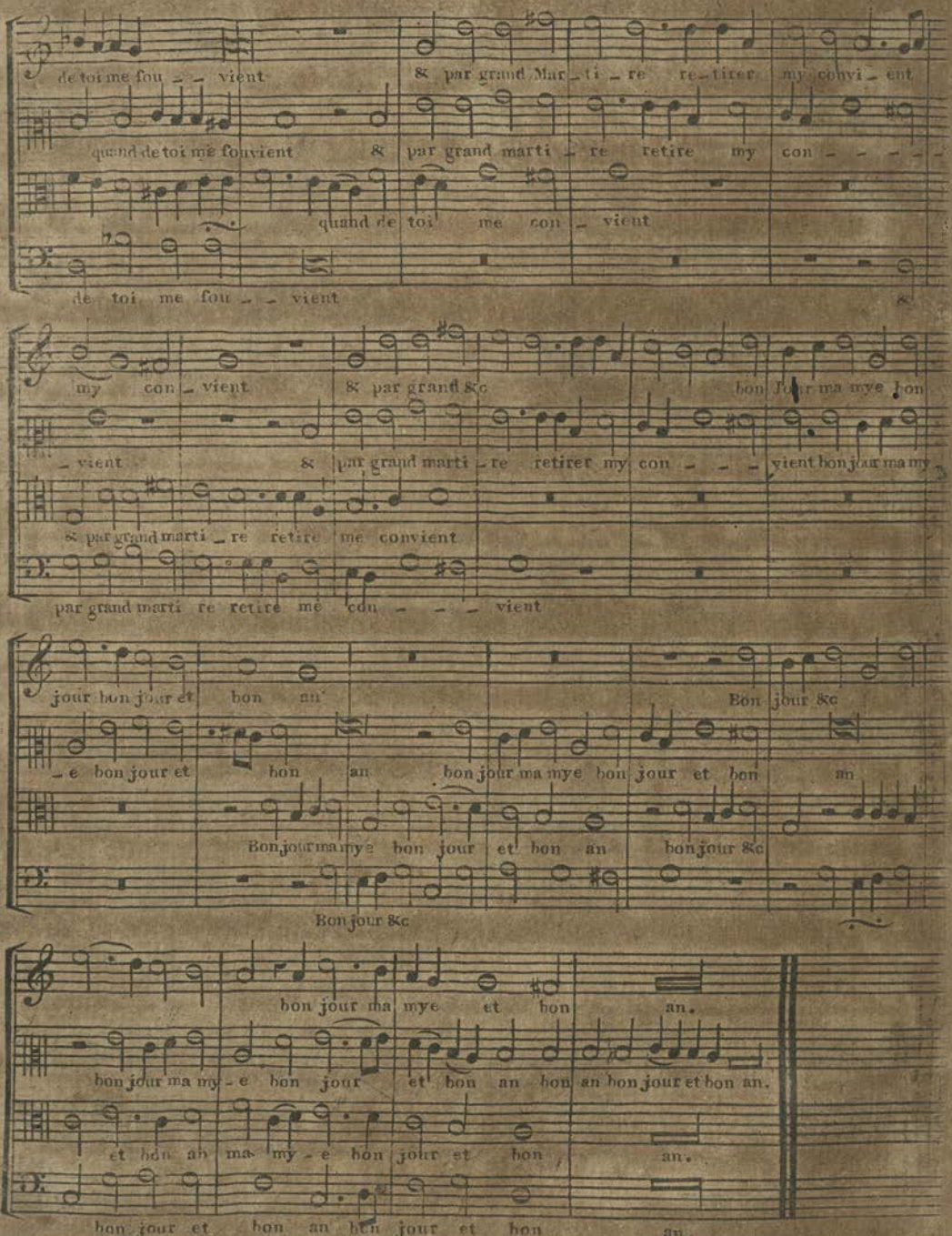
de toi me sou _ _ vient & par grand Mar _ ti _ re re _ tirer my convi _ ent
quand de toi me souvient & par grand marti _ re retire my con _ _ _ _ _
quand de toi me con _ vient
de toi me sou _ _ vient &
my con _ vient & par grand &c bon Jour ma mye bon
_ vient & par grand marti _ re retirer my con _ _ _ vient bon jour ma my
& par grand marti _ re retire me convient
par grand marti re retire me con _ _ _ vient
jour bon jour et bon an' Bon jour &c
_ e bon jour et bon an bon jour ma mye bon jour et bon an
Bon jour ma mye bon jour et bon an bon jour &c
Bon jour &c
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bon jour et bon an bon jour et bon an.

I have now carefully and candidly examined this opera, which afforded great pleaſure to our anceſtors, if we may judge from the number of its repreſentations, amounting to near thirty, in the two firſt ſeaſons of the Royal Academy; yet I am unable to diſcover the cauſe of its favour from the excellence of the compoſition. The ſpirit of party, ignorance of good Muſic, and an unformed and trivial taſte, muſt have enchanced its value with the public; but, for my own part, I am not only unable to point out a ſingle air in which there is dignity, originality of deſign, or a fanciful melody, but to diſcover that tenderneſs and pathos, for which Bononcini has been ſo celebrated, even by thoſe who denied his invention and ſcience. And this ſentence is not paſſed in conſequence of the extreme difference between this Muſic and that of modern times; but by mounting up to the period of its production, and comparing it with cotemporary compoſitions, lately peruſed, in which there are infinitely more of what were thought the neceſſary requiſites of good Muſic ſixty years ago, than can be found in the opera of *Aſtarto*.

After the tenth repreſentation of this drama, *Radamiſto* was reſumed, and performed December 28th and 31ſt.

1721. January 4th, *Radamiſto* again. Then *Aſtarto* four times, and *Radamiſto* twice. And after one performance more of *Aſtarto* ARSACE, a new paſticcio opera was firſt performed, and had a run of eight nights.

As ſoon as Handel returned from Dreſden, where, as has been already related, he went to engage performers, beſides preparing for the ſtage the opera of Radamiſto, he had an act to ſet of MUZIO SCEVOLA, a drama which the directors choſe to divide the taſk of ſetting to Muſic among their three compoſers: aſſigning to Attilio, the firſt act; Bononcini, the ſecond; and to Handel the third. This opera has been thought to form an epoch in Handel's life; as it has been concluded, though without ſufficient proof, that the partition of the ſame drama among the three compoſers, was a premeditated plan, to try their ſeveral abilities, and determine pre-eminence. But it ſeems to have been thus diſtributed merely for greater diſpatch, without meaning it as a final competition. The ſame expedient

expedient has been frequently practiſed in Italy for variety as well as expedition, when two or three great maſters have been in the ſame city; and nothing was determined in conſequence of this concurrence in London. The three compoſers were engaged on no ſuch conditions. They were all equally invited hither to compoſe for the academy, not with the expectation of being diſmiſſed, if an opera, or part of an opera of their compoſition, happened to be adjudged inferior to that of their colleagues. And though the public will diſpute and decide about their own pleaſures, of which they are certainly beſt able to judge, and great feuds aroſe in conſequence of this joint production, yet no one of the three compoſers was diſcarded in conſequence of this concurrence: for we find Bononcini and Attilio compoſing operas for the Royal Academy alternately with Handel many years after this event, which has erroneouſly been always called deciſive.

The original ſcore of Handel's portion of this drama is ſtill preſerved in his Majeſty's collection of this great muſician's manuſcripts. And having been indulged with an opportunity of examining it at my leiſure, I ſhall lay before the reader ſuch remarks as occurred to me at the time.

The opera of *Muzio Scevola*, of which I have the original edition of the words, was written expreſsly for the Royal Academy of Muſic, by P. A. ROLLI, who ſigns himſelf *Segretario Italiano della Medeſima*, Italian ſecretary of the ſaid Academy. It is dedicated to the King. The ſingers were *Franceſco Bernardi detto* SENESINO, Matteo Berſelli, and Boſchi; with the Margarita Duraſtanti, Mrs. Anaſtaſia Robinſon, Galerati, and Madalena Salvai.

In the diſtribution of this drama to three compoſers, aſſigning to each a ſingle act, it was thought neceſſary by every one of them to compoſe an overture, and a chorus, in order to render each act a *whole*, giving it a beginning, a middle, and an end, in the manner of an entire drama.

The overture compoſed by Handel, at the beginning of which he has written with his own hand, in French, *L' Ouverture pour*

l'Atte 3 *de Muzio*, begins in his uſual, grand, and majeſtic ſtyle. The fugue is upon a gay and pleaſing ſubject in triple time, and treated with great felicity *(y)*. The uſe that he made of the ſubject in accompanying the ſolo parts for the two hautbois, has a moſt admirable effect, in keeping it in mind while it is relinquiſhed by theſe ſeeming epiſodes. It is aſtoniſhing to ſee with what eaſe and certainty Handel wielded the pen on all occaſions, and how clear and well arranged muſt have been his conceptions previous to committing them to paper. In the firſt foul copy of this excellent fugue of ſeven parts, written with the haſte of a man whoſe thoughts flowed faſter than his ink, ſcarce a ſingle note has been altered, blotted, or eraſed!

The firſt air, *Lungo penſar*, which is very pleaſing and graceful, with a violin accompaniment of a different character from the voice-part, was compoſed for the *Duraſtanti*, who ſeems to have had the principal female part in this opera. Handel had frequently been accuſed of crouding his ſcore with too many parts, by which the voice was ſuffocated and rendered either inaudible or indiſtinct; but I can perceive no ſuch redundance of parts in his opera ſongs, when he had a good ſinger to write for; the *cantilena* of this air, for inſtance, is as clear and free from interruption as a Venetian ballad, the violin part being more frequently in dialogue, than uniſon, with the voice (z). The ſecond air, *Pupille ſdegnoſe*, preceded by four lines of admirable accompanied recitative, was written for Seneſino, and is ſimple, natural, clear, and elegant: the accompaniment is ſtill more quiet than the preceding, conſiſting of one violin part only. It is remarkable that this firſt man's part of *Muzio*, is wholly written in the ſoprano clef, though Seneſino's voice was always regarded in England as a contralto. It does not appear, however, that he goes higher than D in this part, or lower than C. The next ſcene produces a piece of ſuch impaſſioned ac-

(y) The F ſharp in the anſwer to the ſubject was admired by Geminiani as a happy licence, which gratified the ear by a breach of a fugue law, as regulated by ſolmiſation. The firſt violin and baſe are in ſtrict canon for the firſt five bars.

(z) It is more in his oratorios, the ſongs of which were chiefly written for performers of mean abilities, that Handel made amends for the poverty of the finging, by the richneſs of the accompaniments.

companied recitative, that if Dr. Arnold was not likely to publiſh it ſoon in a better manner, I ſhould not reſiſt the wiſh of preſenting it here to my muſical readers, reminding them that in the year 1720 this ſpecies of dramatic painting, was ſomewhat new, at leaſt in England.

The air which follows this recitative, *Dimmi crudele amore*, is full of original ſpirit; but being already printed, its inſertion here is unneceſſary. In the fourth ſcene for Porſena, in the part that was compoſed for *Boſchi*, Handel has kindled all his fire, in the air, *Volate più de' venti*, where the running accompaniment of the tenor and baſe, with the diſtinct character of the firſt violin, and the bold and unembarraſſed vocal part, render it one of the firſt airs of the kind which I have ever ſeen. The ſecond part of this air is pathetic, and very rich in harmony and accompaniment. After this, as an admirable contraſt, comes a pathetic air for Seneſino, *Il confine della vita*, upon an elegant and beautiful ſubject. The air in the fifth ſcene, *Non ti fidar*, compoſed for Mrs. Anaſ. Robinſon, furniſhes no extraordinary teſtimony of her abilities as a muſician. The *motivo* is, indeed, uncommon and not very eaſy, and Handel has cancelled near half the ſong in different places, as if *la prima intentione* had embarraſſed the ſinger; but the making the hautbois play all her paſſages in uniſon, almoſt amounts to a proof that, however ſweet the tone of her voice, and beautiful her perſon, ſhe was not a firm and ſteady performer who could go without *leading-ſtrings*. Indeed, this air ſeems the leaſt captivating in the whole act. But the next air, *Cara, ſe ti vedrò*, which was written for Berſelli, is to my preſent feelings the moſt pleaſing and agreeable of all Handel's charming Sicilianas. This ſinger muſt have been high in the compoſer's favour for taſte, as he is left to himſelf in no leſs than ſix *ad libitums* and adagios, which he had to embelliſh (*a*). The next air for Mrs. Robinſon is another proof to me that ſhe was not in favour with Handel as a ſinger. There are

(*a*) Handel hazarded two or three new combinations in this ſong, which muſt have been thought very bold at the time; as the minor ninth and ſeventh, the ſixth, ſharp ſeventh and ninth, &c.

few

few opportunities in it for the diſplay of a fine voice, taſte, or expreſſion; the movement is more lively and ingenious than chantant. The violin and tenor, however, would keep it alive, if little attention were paid to the voice-part. The ſubſequent air for Seneſino, is in itſelf a very agreeable compoſition, but, executed by ſuch a ſinger, muſt have been captivating. Scene eighth, begins with a pretty air, *Ah chi vive*, in minuet time, for a third rate ſinger. Handel has ſet theſe words twice over: the ſecond time to a pleaſing paſtoral ſtrain, with a charming accompaniment for the German flute, then almoſt a new inſtrument in England. Mrs. Robinſon has now another air of much more conſequence than the former; the compoſition is rich and elaborate, and ſhe had a fair opportunity given her of diſplaying her voice and pathetic powers in ſeveral ſolo paſſages, which required good ſinging.

After this ſong we have an excellent battle-piece or charge, in which are inſerted two or three bars of his celebrated water-piece. This is followed by a very agreeable duet, *Vivo ſenz' alma*, which was ſung by Berſelli and Mrs. Robinſon. This duet, of which the accompaniments are clear and ingenious, begins upon a plan ſimilar to modern dramatic duets; reſerving the junction of voices till near the cloſe. After a long recitative, we have another duet, *Ma come amar?* in a higher ſtyle of compoſition, for the two principal ſingers, Seneſino and the Duraſtanti. This is upon the ancient model, *fugato* throughout; but the harmony, contrivance and texture of the parts, at a time when this kind of duet was highly reverenced, and we may conclude well ſung, by ſingers of the ancient ſchool, muſt have greatly extended the compoſer's reputation. The *Coro finale* is compoſed of richer materials than are uſually beſtowed on opera choruſes; it contains ſeveral paſſages and effects that remind us of the Coronation Anthem. Upon the whole, this one act of an opera muſt have evinced the enlightened public, of Handel's great powers of invention and knowledge of harmony as effectually as a hundred entire operas could have done.

Since this article was written, I have met with a printed copy of "The favourite Songs in the Opera called MUZIO SCEVOLA,"

publiſhed by the elder Walſh and Hare. There is an overture, but no compoſer is mentioned either of that or of any of the ſongs; we may, however, ſuppoſe the overture to be that which was performed to Bononcini's act of the opera, as it conſiſts of the firſt and laſt movement of the overture to *Thomyris*, which was performed in 1707, and then printed in his name, but probably forgotten at the diſtance of thirteen years, when *Muzio Scevola* was performed. The firſt movement is rather heavy and monotonous, but good compoſition. The tenor received ſome corrections in this new edition. The ſecond movement is a jig, of which the beſt paſſages belong to Corelli. The third movement is a minuet, in the compoſition of which, the author put himſelf to no great expence of thought. Among the ſongs, I find but one that belongs to the firſt act, and this, beginning *Cedo ma pur mi chiama*, we may aſcribe to *Attilio*; but it would add little to his reputation, were I to inſert it here. The ſubject itſelf is dull, and the repetitions of unmeaning paſſages are innumerable, and intolerable; and yet it was written for Seneſino, for whom he probably did his beſt. There are four airs in this collection that were ſung in the ſecond act, which was ſet by Bononcini, and three in the third act by Handel. Bononcini's airs are eaſy and natural, but no vigour of genius is diſcoverable in the ſubject, deſign, or texture of the parts; the paſſages are repeated in as tireſome a manner in theſe ſongs, as in that juſt mentioned of *Attilio*; and, compared with the three airs by Handel, which are by no means the beſt in his act, they ſeem to be rather the productions of a timid and ſuperficial dilettante, than a profeſſor of great original genius.

What was now called writing upon a theme, or adhering to a ſubject, was very convenient to a ſteril fancy; this ſubject was to be heard as often in a ſimple melody of one part, as in a fugue of many parts, which occaſioned ſuch inceſſant repetitions of the ſame paſſage, in ſcale, in the fifth, the fourth, with a major and a minor third, as to our ears at preſent are very dull and tireſome. A ſong which was ſung by Mrs. Barbier, in the *Antioco* of Gaſparini, no contemptible compoſer, would tire the patience of the greateſt admirers

mirers of old maſters : &c. ſeven times. In Nicolini's beſt ſongs, the longeſt diviſion is but the ſame ſeries of notes repeated above or below their firſt ſtation in the movement. Corelli hardly ever fails to repeat the ſame paſſages in three different keys, generally riſing a note higher each time. Such repetitions, however, in all the relative keys, diſcover much leſs ingenuity in the compoſer, and afford leſs pleaſure to the hearer, than ſuch paſſages as naturally ariſe out of the ſubject and are connected with it in melody, meaſure, and ſtyle. In no other art, except architecture, is identity, or exact repetition, a beauty; and in that, ſymmetry requires the ſame pillars, windows, and ornaments to be multiplied; but in the ſiſter arts of poetry and painting, the ſame figures, lines, or ideas, are never preſented to the eye or the mind. There are, indeed, happy effects ſometimes produced in Muſic by a preciſe repetition of the ſame paſſage in paſſionate movements, by which the ſentiment is enforced and impreſſed deeper in the mind, as a nail is driven farther by repeated ſtrokes of the hammer; but this energy is not given to paſſages by the cold, dull, and barren iteration of the ſame ſeries of ſounds through all poſſible keys, at which the ear recoils, as a nail does by ſtrokes too frequently repeated. The exceſs of every ſtyle in Muſic, as well as of every moral virtue, borders upon vice; and the adhering too cloſely to a ſubject in Muſic ſeems to have been the vice of the laſt age, which by repreſſing invention, and manacling imagination, frequently occaſioned dulneſs and monotony. It is but juſtice to ſay, that Handel's reſources and good taſte enabled him to ſhun the exceſs of repetition more than any one of his cotemporaries; and I have been often ſurpriſed in peruſing his early works, to ſee how ingeniouſly he has avoided thoſe inſipid repetitions in which his cotemporaries indulged themſelves.

Between the ſecond and third repreſentation of *Mutius Scevola*, the opera of *Arſace* was performed once, May 10th, for a benefit. Then *Muzio* again, on the 13th and 17th of the ſame month. After this, May 20th, a new opera, compoſed by Attilio Arioſti, entitled CIRO, O L'ODIO

O L' ODIO, ET AMORE, was performed four times, and Muzio Scevola once more. The favourite ſongs of *Ciro* were printed by Walſh, and after eight repreſentations it was laid aſide till November 1722, when it was revived and performed four times. The theatre cloſed this ſeaſon, July 5th, after Duraſtanti's benefit by command*.

It ſeems as if the efforts of three great compoſers, and of the completeſt band of ſingers which had yet been aſſembled in this country, had not indemnified the directors of the Royal Academy of Muſic for the expence of ſupporting the undertaking; for on July the 10th, the following advertiſement appeared in the *Daily Courant*, No 6152.

"The court of directors of the Royal Academy of Muſick, finding ſeveral ſubſcribers in arrear on the calls made on them this year, do hereby deſire them to pay in the ſame before Thurſday the 2d inſt. otherwiſe they ſhall be obliged to return them as defaulters, at the general court to be held that day, for their inſtructions how to proceed: and it appearing to the ſaid court of directors, on examining the accounts, that when the calls already made are fully anſwered, there will ſtill remain ſuch a deficiency as to render it abſolutely neceſſary to make another call to clear the year's expences. The ſaid court of directors have therefore ordered another call of £. 4 per cent. (which is the ſixth call) to be made on the ſeveral ſubſcribers, payable on or before the 27th inſt. Attendance will be given on that and the two preceding days, at the office in the Hay-market, in order to the ſame."

Now as £. 50,000 was the original ſum ſubſcribed, the firſt call of £. 5 per cent. amounted to £. 2500. And as all the ſeveral calls which I have ſeen advertiſed in the papers of the times, are for £. 5 each, except the laſt, we may fairly ſuppoſe that a ſum nearly a-

* This ſinger ſeems to have been in great favour at court; for in the *Evening Poſt*, No. 1812, from Saturday March 4th, to Tueſday the 7th, 172 , we have the following paragraph: "Laſt Thurſday, his Majeſty was pleaſed to ſtand godfather, and the Princeſs and the Lady Bruce, godmothers, to a daughter of Mrs. Duraſtanti, chief ſinger in the opera-houſe. The Marquis Viſconti for the King, and the Lady Litchfield for the Princeſs."

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mounting to £. 15,000 had been ſunk in a little more than a year, from the eſtabliſhment of the academy.

October 30th, the opera of *Arſace* was advertiſed for Nov. 1ſt. But previous to this, Oct. 21ſt, a general meeting was ſummoned for the 25th of the ſame month, when "all perſons concerned were deſired to attend, and alſo to order the payment due on their calls. Attendance will be given at the office the two preceding days for the receipt thereof, and a liſt of defaulters to be laid before the ſaid general court, to receive their inſtructions how to proceed hereon." And November 2d, in conſequence of this meeting the following advertiſement was inſerted in the *Daily Courant*:

"By order of a general court of the Royal Academy of Muſick, held October 25th, 1721. Whereas ſome few of the ſubſcribers to the operas have neglected, notwithſtanding repeated notice has been given them, to pay the calls which have been regularly made by the court of directors, and according to the condition of the ſaid ſubſcription, ſigned by each of the ſaid ſubſcribers: theſe are to give further notice to every ſuch defaulter, that unleſs he pays the ſaid calls on or before the 22d of November next, his name will be printed, and he ſhall be proceeded againſt with the utmoſt rigour of the law."

The next day, November 3d, a further call of five per cent. which was the ſeventh call, payable on or before the 8th, appeared in the ſame newſpaper.

On the 20th of November, another general court of the corporation of the Royal Academy of Muſic was announced for the 22d, when new directors were to be choſen. And the next day another meeting was held for the choice of a new deputy-governor, when the Duke of Mancheſter was elected. On the 25th, the following advertiſement appeared:

"Application having been made to the Royal Academy of Muſick, for tickets entitling the bearers to the liberty of the houſe for the enſuing ſeaſon; the academy agree to give out tickets to ſuch as ſhall ſubſcribe on the conditions following, viz. that each ſubſcriber, on the delivery of his ticket, pay ten guineas. That on

the 1ſt of February next enſuing, ſuch ſubſcriber pay a further ſum of five guineas. And likewiſe five guineas more on the 1ſt of May following. And whereas the academy propoſe the acting fifty operas this ſeaſon, they oblige themſelves to allow a deduction proportionably, in caſe fewer operas be performed than that number."

This ſeems the origin of a general ſubſcription, free from all riſks of future demands.

At the beginning of this ſeaſon the three operas of *Arſace*, *Ajlarto*, and *Radamiſto*, were performed alternately from November 11. to December 9th, when a new opera called FLORIDANTE, written by Rolli, and ſet by Handel, was brought on the ſtage.

The ſingers in this opera were Seneſino, Baldaſſarri, ſometimes called Benedetto, who had been here before in 1712, Boſelli, Mrs. Anaſtaſia Robinſon, and the Salvai. The overture, though bold and maſterly, is perhaps one of the leaſt pleaſing, and the moſt ſeldom performed of any one of Handel's compoſitions of this kind. One cauſe of the little favour it has obtained is the want of a popular air at the end; but beſides that, the fugue being upon a convulſive and unpleaſant theme, which has given birth to no counter-ſubject of a different caſt, or variety of ſtyle or paſſage, even in the ſolo parts for the hautbois, the movement ſeems dull and monotonous (*a*). In the firſt act, after two pleaſing airs in very different ſtyles by Mrs. Anaſtaſia Robinſon and the Salvai, Seneſino had a Siciliana, *Alma mia*, which an ordinary ſinger can always render agreeable, and a fine voice exquiſite. In the air *Ma pria vedrò*, the words are admirably expreſſed, particularly, *precipitarſi in Mar*, to which the ſounds given are true echos to the ſenſe; and the ſymphonies of this air are characteriſtic of Handel's fire and thunder.

The partizans for Bononcini ſeem to have had little foundation for their praiſe of his plaintive and pathetic ſongs; as there are generally more airs of that kind in a ſingle act of an opera ſet by Handel, than in any one of Bononcini's whole dramas. In the firſt

(*a*) The fugue reſembles one in his harpſichord leſſons, but is longer, and leſs pleaſing.

act of *Floridante*, for inſtance, there are three charming ſlow airs, beſides an exquiſite duet in a grand ſtyle of pathetic, *Ah mia cara*. The ſecond act has not an air without ſome peculiar merit or character, either in the voice-part or accompaniment; but that of the duet, *Fuor di periglio*, in which the cooing of the dove is attempted to be expreſſed, muſt have had a new and pleaſing effect. And the ſolemn air, *Notte care*, with the accompanied recitative after it, is in Handel's fineſt ſtyle of majeſtic pathos. In the third act, the two airs, *Se dolce m' era già*, and *Vivere per penare*, are of a pathetic kind and admirable. And the next air, *Queſti ceppi*, for Seneſino, is in a grand ſtyle of cantabile. Afterwards there is a bravura air, for Mrs. Robinſon, in which, however, the paſſages were the moſt eaſy and natural of the time, and are now a little advanced in years. When this opera was afterwards revived, and the Duraſtanti performed Mrs. Robinſon's part, additional airs were compoſed to diſplay her peculiar powers; and we find by theſe, that her abilities as a ſinger and muſician were greatly ſuperior to thoſe of her predeceſſor, though perhaps leſs amiable and captivating to an audience, or at leaſt to the ſpectators. One of theſe airs, *Dolce mia ſperanza*, is the moſt pathetic and beautiful of the ſlow Siciliana kind I ever heard. I mention the ſlow ſongs in this opera particularly, as ſuperior in every reſpect to thoſe of Bononcini, who has frequently been extolled by his admirers for unrivalled excellence in airs of tenderneſs. The ſpirit, invention, and ſcience of Handel, has never been diſputed; but by a recent examination of his early works, I am convinced, that his ſlow airs are as much ſuperior to thoſe of his cotemporaries, as the others in ſpirit and ſcience.

1722. After two more repreſentations of *Floridante*, January 3d and 5th, CRISPO, a new opera written by Rolli, and ſet to Muſic by Bononcini, was firſt performed January 10th. The ſingers in this opera were now Seneſino, Boſchi, Baldaſſarri, Mrs. Anaſtaſia Robinſon, and Madalena Salvai. The airs are ſhort, ſimple, and elegant for the time. All that were printed were ſung by Seneſino, and Mrs. Anaſtaſia Robinſon, in contralto. When this opera was revived, the next year, the part which Baldaſſarri had

ſung, was given to Berenſtadt, an evirato of a huge unwieldy figure; and Mrs. Robinſon's to Margherita Duraſtanti, whoſe perſon was coarſe and maſculine; Mrs. Robinſon being only aſſigned the ſecond woman's part, which at firſt had been performed by the Salvai. This opera was performed ten nights, ſucceſſively. Then *Teridante* twice; and February 22d, GRISELDA, another new opera, ſet by Bononcini, was brought on the ſtage. This drama, which was new written by Rolli, upon the plan of an opera of the ſame name by Apoſtolo Zeno, performed at Venice 1701, [illegible] been regarded as Bononcini's beſt theatrical productions in his country; and being in poſſeſſion of a complete ſcore of the [illegible], I ſhall peruſe it with attention, and endeavour to give my muſical readers an idea of its merit.

It is manifeſt that Handel's bold and varied ſtyle, rich harmony, and ingenious contrivance, had made ſuch an impreſſion on the public, as to render it neceſſary for Bononcini, in ſetting this opera, to quit *his ambling nag*, and to mount his great horſe, accoutred in all his trappings, and endeavour to move with unuſual pomp and ſtatelineſs. In the overture he introduced trumpets and kettle-drums; gave a rapid ſolo part to the firſt violin, and a minuet at the end; wiſely waving the uſual fugue, probably from a conſciouſneſs of his inability to rival Handel in that ſpecies of compoſition. The firſt movement is likewiſe different from moſt others of the time, by being caſt in a mould totally unlike that of Lulli. And upon the whole, this overture is one of the beſt inſtrumental compoſitions that I have ſeen of this author.

The melodies, in general, of this opera, are as graceful and elegant as any of the time, and though there is little ingenuity of deſign in the accompaniments, or ſcience in the harmony and modulation, yet there is a clearneſs and facility of ſtyle, which was more likely to afford pleaſure to the unlearned and greater part of an audience, than original and maſterly compoſition, of which they knew nothing. In proceſs of time, however, Handel taught us how to judge of theſe, and to deſpiſe inartificial compoſition, in which harmony is ſacrificed to trite and frivolous melodies, conſiſting of ra-

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pid and unconnected paſſages of execution, which by frequent uſe are become as common and inſipid as the flat and ſtale jokes of Swift's *Polite Converſation*. Seneſino's firſt air, *Parto, amabile ben mio*, is not without dignity, and ſeems to have been well ſuited to that performer's ſtyle of acting and ſinging. The accompaniment to *Quanto mi ſpiro*, is lively and well ſupported. The diviſions in the ſongs of execution, appear now, as uſual, at any diſtance of time, to be the moſt common and trifling parts of each melody.

Seneſino's capital air in the ſecond act, ſeems more calculated to introduce a ſymphony for French horns, than ſhew the abilities of this great ſinger; the paſſages are in themſelves poor, and enriched by no other accompaniment than a violoncello.

The baſe ſongs in this opera, compoſed for Boſchi, are more inferior to thoſe of Handel, than the airs of any other kind. A voice ſufficiently powerful to bid an orcheſtra defiance, and not ſo melliſluous as to make us regret the diminution of its force by a band well diſciplined and well employed, afforded an opportunity for opening all his ſources of harmony and contrivance, which he ſeldom neglected. None of Mrs. Robinſon's airs are remarkably captivating now; and yet, it is ſuppoſed, that by the performance of the part of *Griſelda*, or *Patient Griſel*, in this opera, ſhe completed her conqueſt over the ſtout heart of the Earl of Peterborough. Indeed, there ſeems to have been ſome remote ſimilarity in the ſituations of that character, and the events of Mrs. Robinſon's own life. *Griſelda*, a country girl of mean birth, elevated for her beauty, to a throne; then degraded, and ſent back to her original obſcurity; and, for her virtues, afterwards reſtored to royalty, with ſuperior ſplendor to that of her firſt exaltation. Mrs. *Robinſon*, the daughter of an artiſt of no great eminence, elevated to a theatrical throne for her beauty and talents; then quitting her high dramatic ſtate, and, in appearance, degrading herſelf to the humble character of miſtreſs to a nobleman, who afterwards owned her for his wife, and inveſted her with all the honours, privileges, and ſplendor, of a peereſs of Great Britain. The beſt air in Griſelda ſeems to be *Son qual face*, in which there is dignity, and a marked character of accompaniment.

This opera had twelve ſucceſſive repreſentations; then Criſpus four, Floridante two, and Griſelda again five. After which, Criſpus, Floridante, Aſtartus, and Griſelda, were acted by turns till the end of the ſeaſon, June 16th.

The theatre opened again, November 7th, with *Muzio Scevola*, after three performances of which, Attilio's *Cyrus* was revived and exhibited five times; then Floridante ſeems to have been renovated in the favour of the public, being repreſented ſeven times ſucceſſively, running almoſt during the whole month of December. this Criſpus was performed, till January 12th,

1723. When a new opera came out, entitled Ottho, written by Haym, and ſet to Muſic by Handel. This opera was compoſed in the ſummer of 1722; as Handel's foul ſcore, in his Majeſty's collection, is dated by the author himſelf, *à Londres*, Auguſt 10th, 1722. This had eleven ſucceſſive repreſentations, continuing to run till February 16th. The overture to this opera long remained in favour throughout the nation: the opening is remarkably pleaſing, and the fugue on a gay and agreeable ſubject; the fugue firſt intended for this overture, according to Handel's original manuſcript ſcore, was afterwards tranſpoſed into A ſharp, and uſed in the overture of Julius Cæſar; but the gavot at the end, which was the firſt popular final air in any of Handel's overtures, that were as yet compoſed, though now made vulgar by frequent uſe as a horn-pipe or country-dance, was the delight of all who could play, or hear it played, on every kind of inſtruments, from the organ to the ſalt-box (*b*). The ſecond air *Giunt' in porto è la ſperanza*, which is extremely gay and pleaſing, has been omitted in the printed copy.

The band of ſingers being reinforced by the arrival of Cuzzoni, was now much ſtronger than it had ever been heretofore; conſiſting of Seneſino, Berenſtadt, and Boſchi, for men's parts; and Cuzzoni, Duraſtanti, and Mrs. Anaſtaſia Robinſon, for the female.

The number of ſongs in this opera that became national favourites, is perhaps greater than in any other that was ever performed

(*b*) Though an air is rendered common and vulgar by general uſe, and depreciated in the opinion of faſtidious hearers, it is a ſure mark of original excellence, to have afforded univerſal pleaſure when new. But few airs of this happy kind are ever produced by the greateſt compoſers during a long life.

in England. The ſlow air, *Falſa imagine*, the firſt which Cuzzoni ſung in this country, fixed her reputation as an expreſſive and pathetic ſinger; as *Affanni del penſier* did Handel's, as a compoſer of ſuch ſongs. The airs ſung by Seneſino, *Ritorna o dolce amor*, *Dopo l' orrore*, *Dove ſei* (*c*), *Tanti affani*, all in different ſtyles, have ſeverally ſome peculiar merit of melody, harmony, or contrivance. The airs for Duraſtanti, *La ſperanza*, *Penſa ad amare*, long after they had done their duty at the opera-houſe, were favourites with all the performers on the German-flute in the kingdom, which about this time ſuperſeded the common-flute, and became the faſhionable gentleman's inſtrument. *Del minacciar del vento* (*d*), and *No, non temere*, two airs for Boſchi in different ſtyles, are admirable. Handel is as ſuperior to other compoſers in his baſe ſongs as choruſes. An excellent ſymphony played in the firſt act, was afterwards printed as part of one of his hautbois concertos. The accompanied recitative for Cuzzoni, *O grati orrori*, with the ſubſequent air, *S' io dir poteſſi*, had a great effect in the performance, as I have often been aſſured by perſons who heard the opera performed. The duet, *Vieni o figlio*, in the ſtyle of Steffani, is a fine compoſition; and the light and gay duet, *Teneri affetti*, was long a favourite with flute players. Indeed, there is ſcarce a ſong in the opera, that did not become a general favourite, either vocally or inſtrumentally. And the paſſages in this and the other operas which Handel compoſed about this time, became the muſical language of the nation, and in a manner proverbial, like the *bons mots* of a man of wit in ſociety. So that long after this period all the muſicians in the kingdom, whenever they attempted to compoſe what they called Muſic of their own, ſeem to have had no other ſtock of ideas, than theſe paſſages (*e*).

This, though a humiliating confeſſion, is a diſgrace not peculiar to England. The French who, during the laſt century, had a taſte to form, were wholly indebted to Lulli, a foreigner, for all

(*c*) Different from the air in *Rodelinda*.

(*d*) There is a tenor part to this ſong in Handel's original manuſcript, which is omitted in the printed copy.

(*e*) *Otho* was revived and the book of the words reprinted in 1726. It ſuſtained eleven uninterrupted repreſentations, and during the ſame year nine more, with additions.

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their muſical ideas, at leaſt in the theatre. And the Germans, who have always had men of great abilities of their own country in the compoſition and performance of inſtrumental Muſic, were not leſs obliged to the language, melody, and taſte of Italy, for their vocal dramatic Muſic, than the Engliſh.

February 19th, after the firſt run of *Otho* was over, CAIUS MARCIUS CORIOLANUS, written likewiſe by Haym, and ſet by ATTILIO ARIOSTI, was brought on the ſtage, and had ten ſucceſſive repreſentations,. The ſingers were the ſame, with the addition of Mr. Gordon, as in Otho; which opera was again performed, March 26th, for the benefit of Cuzzoni.

March 30th, ERMINIA, a new opera ſet by Bononcini, was firſt performed, and was repeated April 2d, 6th, 16th, 20th, 27th, 30th, and May the 4th, when it gave way to two repreſentations of Coriolanus.

About this time, the following advertiſement appeared frequently in the papers: "There remaining very few of the ſubſcribers who have neglected to pay the calls of the Royal Academy of Muſic, purſuant to the late advertiſement in ſeveral Courants and the Gazette of the 23d of March laſt; and the court of directors ſuppoſing that ſuch neglect may have proceeded from the reſpective perſons either being out of town, or not appriſed of the ſaid advertiſement, have therefore thought fit to prolong the time till Monday, the 8th inſt. (April); and after ſuch time, the tickets of thoſe that have not paid their calls will be abſolutely refuſed, other ſubſcribers taken in their room, and proper meaſures taken to oblige them to pay what is due."

After this, the opera of FLAVIUS, written by Haym, and ſet by Handel, was firſt performed May 14th.

The poet in his dedication of this drama to the directors of the Royal Academy of Muſic, ſays that operas in England had originated from the foundation of the theatre in the Hay-market, 1705, and that he himſelf had had ſome ſhare in laying the firſt ſtone: meaning the aſſiſtance he had afforded to Clayton and others, in nurſing this amuſement while in its infancy. That it had been ever

ever ſince advancing to perfection in the ſlow manner by which all excellence is acquired, till it was ſo nobly patroniſed and ſupported by the united generoſity and diligence of ſuch a great number of the firſt perſonages in the kingdom, that they had now qualified this elegant and innocent amuſement in their own country, to diſpute the palm with Italy itſelf.

The ſingers in this opera, though not mentioned in the dramatis perſonæ, appear, from the printed copy of the Muſic publiſhed by Handel himſelf, to have been Seneſino, Berenſtadt, Boſchi, Mr. Gordon, Cuzzoni, Duraſtanti, and Mrs. Robinſon.

The overture, though it has no third movement, is admirable. The opening is at once ſolemn and pleaſing, and the fugue upon two new ſubjects, is treated in a manner totally different from all his other excellent productions of that kind *(f)*. Though this opera is leſs renowned than many other of Handel's dramatic compoſitions; and though few of the ſongs were in ſuch high favour in the theatre, or ſo long and univerſally uſed off the ſtage, after its run was over, as thoſe of Otho, yet there are innumerable fine and maſterly ſtrokes in it, that would have ſet up an inferior compoſer, who had his reputation to make. The *alla breve* air for Boſchi, in the ſecond act, *S' egli ti chiede affetto*, which is *fugato*, and in the church ſtyle, is extremely artificial and maſterly; in the ſecond part, the ſubject of imitation is inverted with great ſkill in the accompaniments. In an air for Mrs. Anaſtaſia Robinſon, in the ſame act, *Con un vezzo*, there is an imitation carried on between the voice part and firſt violin, of which Dr. Boyce, one of the moſt honeſt of our compoſers, afterwards availed himſelf in a favourite movement of his ſonatas. The opera had then ſo long been laid aſide, that to draw from it incurred no danger of detection *(g)*. Seneſino's air, *Amor, nel mio penar*, in B flat minor, is extremely pathetic; and the ſubject of the duet, *Deh perdona*, is ſtill new and

(f) The reply to the firſt ſubject being conſtantly made in the octave below, inſtead of the fourth or fifth.

(g) In the examination of old operas, particularly thoſe of Handel, we ſee the firſt idea and ſource of almoſt every movement and paſſage of our own compoſers productions, that were moſt in favour with the public.

graceful, though the diviſions, as uſual in old Muſic, have been long ſince worn out.

This opera, with two performances of Otho, ran to the end of the ſeaſon, which cloſed, June 15th, with the eighth repreſentation of *Flavius*.

In November following, the theatre opened again, with FARNACE, an opera ſet by Bononcini, which was firſt performed on the 27th; and which, after the fourth repreſentation, was laid aſide for *Otho*, which had now another run of ſix nights (*b*).

1724. After three repreſentations of *Farnace*, VESPASIANO, a new opera, written by Nicolo Haym, and ſet to Muſic by Attilio Arioſti, was firſt performed, January 14th, and continued in run till February 20th.

The opera of *Veſpaſian*, written by Nicolo Haym, and ſet by Attilio Arioſti, was firſt performed January 14th, and had a run of nine nights ſucceſſively. As the Muſic of this drama was publiſhed by the compoſer himſelf, we may ſuppoſe the ſcore to be complete and correct. I ſhall therefore review it, as a fair ſpecimen of the abilities of one of the renowned triumvirate, who at this time divided the nation into muſical factions.

This maſter, who was a native of Bologna and intended for the prieſthood, had in early youth ſuch a paſſion for Muſic that, defeating all the intentions of his family, he devoted his whole time to the ſtudy of it, and, in ſpite of all remonſtrances, determined to make it his profeſſion. He was known in Germany much earlier than in England: as Walther tells us, that he compoſed *La Feſta d' Imeneo, & Atis*, at Brandenburg, in 1700, where he was appointed Maeſtro di Capella to the Electrice. But before he quitted Italy we find his name enrolled among the opera compoſers at Bologna and Venice: in the firſt city he ſet an act of Apoſtolo Zeno's *Daphne*, in 1696; and in the ſecond, the opera of *Eriſile* (*i*).

(*b*) The new lyric productions of this year, 1723, amounted to ſix: one by Attilio, two by Bononcini, and three by Handel.

(*i*) *Le Gloria della Poeſia & della Muſica.* Here he is called *Padre* Attilio Arioſti, *Servita* Bologneſe; and it is believed that he had been regularly initiated as a Dominican friar, but that by a diſpenſation from the pope he had been exempted from the rule of his order, and permitted to exerciſe a ſecular profeſſion.

In

In 1706, he compoſed *Nebuchadonaſar*, an oratorio, for Venice; and the ſame year the opera called *La più glorioſa Fatica d' Ercole*, for his native city Bologna. In 1708, we find him again at Vienna, when he ſet to Muſic the opera of *Amor tra Nemici*. His firſt arrival in England was in the year 1716, where it appears, by the London Courant, that at the ſixth repreſentation of Handel's Amadigi, July 12th, he performed a new ſymphony on the *viol d' amour*, an inſtrument unknown in this country till that time. We hear no more of him till the eſtabliſhment of the Royal Academy of Muſic in 1721, when he compoſed the opera of *Ciro* or *Odio ed Amore*, the firſt act of *Muzio Scevola*; and afterwards two other operas already mentioned.

The opera of *Veſpaſian*, of this year, has conſiderable merit. The overture, in the ſtyle of the times, is a good compoſition; the opening is ſpirited, the fugue well-worked, and there is a gay and pleaſing gavot, *en rondeau*, at the end. Attilio ſeems to have been a perfect good harmoniſt, who had treaſured up much good Muſic in his head, but had little invention. I can ſometimes trace Corelli in his works, who we are certain did not ſteal from him; but as for his immediate cotemporaries, there appear, on a general reading, ſo many claimants for the favourite paſſages of the day, that it is difficult to aſſign them to the right owners. In *Veſpaſian*, Seneſino has a natural ſimple air in minuet time, page 17, and Mrs. Robinſon one that is pathetic, page 18, of the printed copy, both of which were likely to captivate an audience. Page 24, there is an adagio which a good ſinger might render modern and elegant at any period of time. But the moſt ſpirited air in the opera is *Sorga pur*, page 32; and page 35, *Io ti laſcio*, ſung by Mrs. Robinſon, is pathetic and pleaſing. His diviſions were blown upon ere he uſed them; but diviſions being the faſhionable trimmings of an air, are as general as thoſe of a garment.

Handel, Bononcini, and Attilio, all give the ſame diviſions in ſongs of execution, as they did in rapid accompaniments to other ſongs. As Seneſino's *aria d' abilità*, in *Veſpaſiano*, ſeems to include all the *roulemens*, or rapid paſſages he was able to execute, I ſhall,

on the next plates, inſert it, as an an exhibition of all the furbelows, flounces, and vocal fopperies of the times.

The opera of Veſpaſian was ſucceeded by Handel's JULIUS CÆSAR (*k*). The overture and airs of this muſical drama were neatly engraved in an octavo ſize ſoon after it was performed, and publiſhed by Handel himſelf, under a patent obtained in June 1720, for the ſole printing and publiſhing his works for the term of fourteen years. The patent was ſigned by Mr. Secretary Craggs, the friend of Pope, whoſe epitaph upon him is well known.

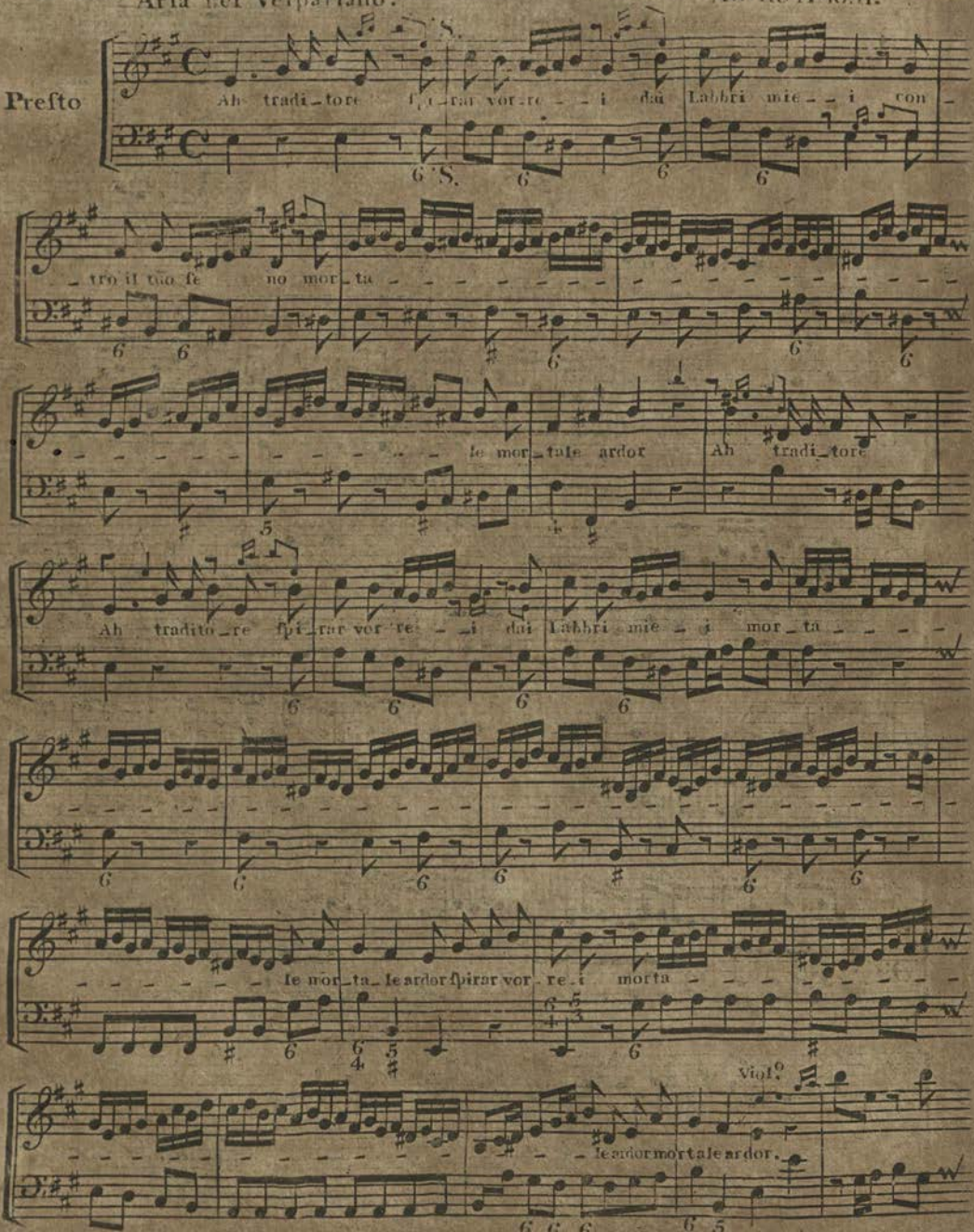
Handel's manuſcript ſcore of *Julius Cæſar*, in his Majeſty's poſſeſſion, is complete in every reſpect but the recitatives, of which though the words are all tranſcribed by the compoſer himſelf ready for their muſical cloathing, yet the notes were never ſet to them in this copy of the opera.

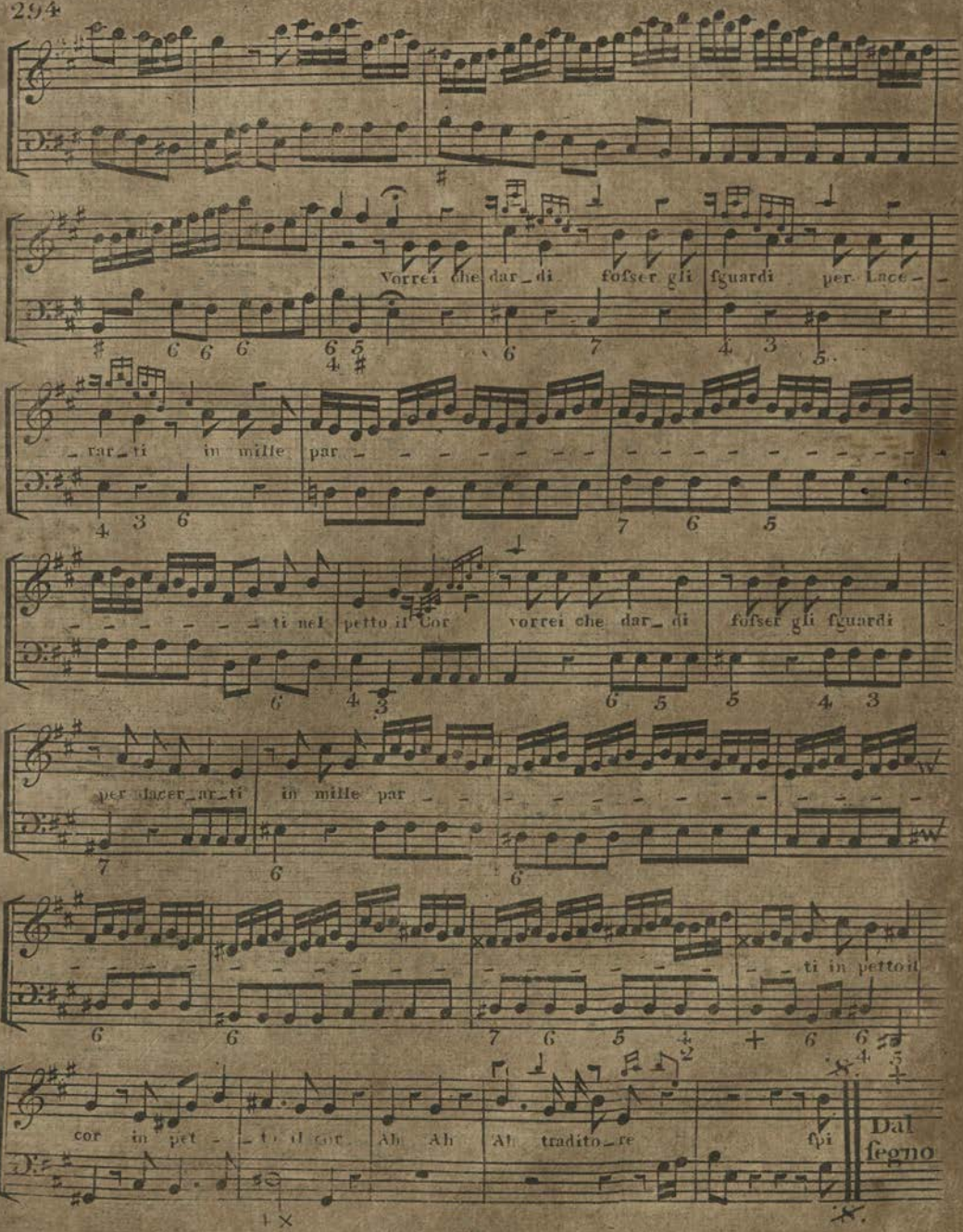
The firſt movement of the overture, and the fugue, have as much fire and animation in them as he ever manifeſted on ſuch occaſions; but the minuet was never much in favour with the public, perhaps from the too great number of repetitions of the ſame paſſage, in the printed copy; but in the manuſcript ſcore it appears that this minuet was merely the accompaniment to a very pleaſing chorus, *Viva, viva il noſtro Alcide*, with which the firſt ſcene opens. The ſubſequent air, *Preſti omai*, is totally different from that which is printed, and I think more original and more excellent; and inſtead of the printed air, *Priva ſon d' ogni conforto*, is a pathetic and charming duet *alla Siciliana*. But upon a further compariſon of the ſcore with the old printed copy, it appears that the airs are all diſlocated from their original ſituation, and that this is a ſecond ſcore made by Handel on the revival of the opera in 1725, when ſeveral new ſingers firſt appeared in it. The original ſet were Seneſino, Berenſtadt, and Boſchi; with Cuzzoni, Duraſtanti, and Mrs. Robinſon. In the ſecond ſet, inſtead of Berenſtadt, Duraſtanti, and

(*k*) This drama was written by Nicolo Haym, and dedicated to the Princeſs of Wales, afterwards Queen Caroline, in which he tells her royal highneſs t at the firſt muſical ſounds ſhe heard were thoſe produced by the voice of the celebrated Piſtocco, the father of good taſte, then in the ſervice of her illuſtrious ſire, at the court of Anſpach.

Mrs.

Aria nel Veſpaſiano. Attilio Ariosti.




Vorrei che dar_di fofser gli fguardi per Lace_
_rar_ti in mille par_
_ti nel petto il Cor vorrei che dar_di fofser gli fguardi
per dacer_ar_ti in mille par_
_ti in petto il
cor in pet_to il cor Ah Ah Ah tradito_re fpi
Dal fegno

Mrs. Robinſon, I find, by the printed copy of the words, that Pacini, Boroſini, and the Dotti were employed. This accounts for the recitatives not having been filled up by Handel in the new copy, as they were probably tranſcribed by his copyiſt from the firſt foul ſcore.

In the ſecond part of the air, *Svegliatevi nel core*, firſt compoſed for the Duraſtanti, Handel ſeems again to have felt the peculiar power of octaves in the treble parts of the accompaniments, and has made an admirable uſe of them. The words *Nel tuo ſeno*, which are finely ſet in the printed copy, he has new ſet in this manuſcript to a ſtill more pathetic air. The air *V' adoro pupille*, in the ſecond act, was prefaced by a long ſymphony for the viol da Gamba, which is omitted in the printed copy. And the air *Venere bella*, new ſet; but, I think, to a leſs pleaſing melody than the former. The fine compoſition ſet to *Se pietà*, is in the manuſcript ſcore preceded by a turbulent ſymphony, through which a chorus of conſpirators is heard at a diſtance; and likewiſe an accompanied recitative not printed. There is alſo in the third act, a very ſpirited martial ſymphony in the manuſcript ſcore, that was played during the conflict between the troops of Ptolemy and Cleopatra. The air *Troppo crudele ſiete*, which is added in the manuſcript ſcore to the part of Cleopatra, for Cuzzoni, is one of the fineſt of all Handel's admirable Sicilianas. There is likewiſe a moſt magnificent ſymphony in ten parts, as an introduction to the laſt ſcene, which has not been printed with the reſt of the opera. There are perhaps fewer capital and captivating airs in this opera than in its predeceſſor *Otho*; but there are three accompanied recitatives ſuperior to thoſe of any that I have ſeen in his other operas, or in any operas by cotemporary compoſers; theſe are the celebrated *Alma del gran Pompeo*, and *Dall' ondoſo periglio*, which are printed, and in which Seneſino gained ſo much reputation as an actor, as well as ſinger; and one that is equally beautiful and pathetic, for Cuzzoni, in the laſt act, beginning *Voï, che mie fide ancelle*, which is not printed.

The airs, *Priva ſon; Va tacito*, richly accompanied with remarkably fine ſolo parts for a French horn; *L' Empio Sleale*, a bold and theatrical baſe ſong of great ſpirit and effect; *Tu ſei il cor*, very original, and unlike all other baſe ſongs; *All' lampo dell' armi*, full of fire and genius, though the diviſions are now antiquated; *Piangerò la ſorte mia*, which is truly pathetic, and in a ſtyle in which Handel was almoſt always ſure of ſucceſs; the ſecond part of this air reminds us of the baſe to a movement in Corelli's eleventh ſolo; the air, *Da tempeſte*, for Cuzzoni, till the arrival of Fauſtina, admired as a very extraordinary bravura; *Non ha di che temere*, ſung by Mrs. Robinſon, which is pleaſing and ſingular; there is however a triple *roſalia* in it, page 108, which for the ſake of the baſe is more excuſable than moſt repetitions of this kind. Theſe are the principal airs of *Julius Cæſar*, an opera abounding with beauties of various kinds, but in which both the compoſer and performers ſeem to have acquired even more reputation from the recitatives than the airs (*l*).

This opera ſuſtained thirteen ſucceſſive repreſentations, from February 20th to April the 11th, and was afterwards frequently revived.

April 16th, Coriolanus was performed for a benefit, after which on the 18th, CALPHURNIA, an opera written by Grazio Braccioli for Venice, 1713, and now ſomewhat altered by Haym, and ſet by Bononcini for the Royal Academy of Muſic, was firſt performed. It had an uninterrupted run of nine nights, from April 18th to May 16th; after which AQUILIO, a new paſticcio, had five repreſentations, which with two more of *Calphurnia*, terminated the ſeaſon, June 13th, when Mrs. Anaſtaſia Robinſon quitted the theatre.

The arrival of Cuzzoni in England ſeems to have diminiſhed the importance of this moſt amiable perſon on the ſtage, as well as that of the Duraſtanti; anterior to that period, they ſeem alternately to have performed the principal female parts; but now they

(*l*) The ſmall engraved ſcore of the ſongs in this opera, is the moſt full and complete of any copy of Handel's operas which had been hitherto publiſhed. There is a folio pirated edition of the ſongs of Julius Cæſar, in two books, but more incomplete.

were

were degraded to ſecond and third parts. Whether this diminution of theatrical honour accelerated Mrs. Robinſon's retreat from the ſtage, and her enjoyment of honours of a more ſolid kind; or whether ſhe quitted the ſtage in conſequence of an affront ſhe had received from Seneſino, and for which he underwent a ſevere chaſtiſement, is now not eaſy to determine (*m*).

October 31ſt, the lyric theatre was again opened, with a new drama called TAMERLANE, written by Nicola Haym, and ſet by Handel. The book of the words is dedicated by the author to the Duke of Rutland, not only as one of the directors of the Royal Academy of Muſic, and a liberal patron of ſcience, but as a nobleman who, by ſtudy and application, had rendered himſelf a moſt intelligent judge both of the theory and practice of the art of Muſic (*n*).

The original performers in this opera were Seneſino, Paccini, Boſchi, and Boroſini; with the Cuzzoni and Anna Dotti. The overture is well known, and retains its favour among the moſt ſtriking and agreeable of Handel's inſtrumental productions (*o*). I have never ſeen a complete ſcore of this opera; all I am able to ſpeak to being a few of the favourite ſongs, that were ſurreptitiouſly publiſhed, in deſpight of Handel's patent.

After the performance or peruſal of an opera by Bononcini or Attilio, the preceding to one of Handel's, is going from Arabia Petrea to Arabia Felix; from barren rocks to ſpontaneous fertility. Many of Handel's operas offer perhaps more ſpecimens of his fire and learning, but none more pleaſing melodies and agreeable effects. The air ſung by Seneſino, *Se non mi rende*, is extremely gay and

(*m*) Mr. Walpole ſays, that he well remembers this quarrel, at the time, to have been an animated topic of converſation. It was ſaid that Mrs. Robinſon had been offended by Seneſino at a public rehearſal of an opera, for which Lord Peterborough publicly and violently caned him behind the ſcenes.

(*n*) It is well known that the firſt Duke of Rutland was an excellent performer on the violin; that his grace brought Carbonelli hither from Italy, when he returned from his tour through that country; and that the ſolos which this muſician dedicated him, were compoſed expreſsly for his uſe.

(*o*) See Commemoration of Handel, p. 97. where the two firſt movements of this overture have been deſcribed; but the minuet, which was judiciouſly omitted in Weſtminſter-Abbey, is among the beſt final movements of Handel's overtures.

ingenious

ingenious. The imitations and dialogue between the voice-part and accompaniments is ſupported with great art and felicity, without the leaſt appearance of labour. The ſlow part of the next air, for Cuzzoni, *Folle ſei*, is in a very captivating ſtyle of cantabile. And the paſtoral ſung by the Dotti, *Par che mi naſca*, is a beautiful melody and beautifully accompanied. Cuzzoni's next ſong, *Non è più tempo*, is gay and pleaſing. In the next, *Deh laſciati mi*, the compoſer, in compliance with the taſte of the times, adheres perhaps ſomewhat too cloſely to the text, almoſt every two bars being in nearly the ſame metre. It it, however, original and totally different from all the other ſongs in the opera; and the laſt air in this collection, *Bella aſteria*, ſeems to be one in which Seneſino, according to the idea with which tradition has furniſhed us of his powers, muſt have greatly diſtinguiſhed himſelf *(p)*.

This opera ran all the month of November, and after nine ſucceſſive repreſentations, was ſucceeded by ARTASERSE, a drama written by Apoſtolo Zeno, and ſet by Attilio, which had likewiſe nine repreſentations, continuing to run from December 1ſt to the 29th *(q)*.

1725. January 2d, *Julius Cæſar* was revived and performed eleven times, with little interruption; after which RODELINDA QUEEN OF LOMBARDY, an opera written by Haym and ſet by Handel, was firſt performed February 13th, and continued in run thirteen nights. The ſingers were the ſame as in Tamerlane.

(p) November 17th, during the run of *Tamerlane*, the following three advertiſements were inſerted in the *Daily Courant*, No. 7204. Firſt, for a general court on Wedneſday, December 2d, to chuſe a new deputy-governor and directors. Second, that no member of the corporation would be allowed to vote in chuſing him, who had not paid the ſeveral calls made by the Royal Academy, at the time of ſuch election. Third, for a further call of £.5 per cent. which was the twelfth, on or before the 12th of December.

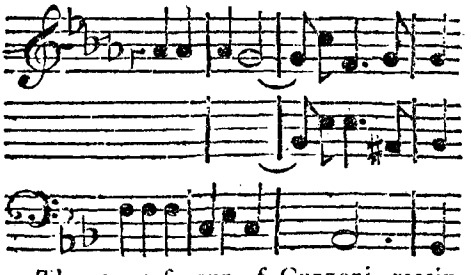
(q) It is ſomewhat extraordinary, that Nicola Haym, who, in the ſeeming character of author, dedicates this drama to the Duke of Richmond, never mentions the name of Zeno, either in the title or dedication, though it is preciſely the ſame in the London edition, as in the Venetian, for which it was written 1708; except that the two inferior characters of Berenice and Lido, for want of performers, were omitted on the Engliſh ſtage. The ſingers in this opera were the ſame as thoſe of the preceding year. The favourite ſongs of *Caphurnia*, *Aquilius*, and *Artaxerxes*, were printed, and are now before me; but they furniſh no new proofs of the abilities of the maſters who compoſed them.

(r) Handel himſelf has recorded the day and year when he had finiſhed the compoſition of this drama; having written on the laſt page with his own hand, in the foul ſcore of his Majeſty's collection—*Fine dell' opera, li* 20 *di Genaro* 1725.

The

The overture to this opera is ſo ſpirited and different from the author's former introductions of this kind, that it long remained in favour; this favour, however, was conſiderably lengthened by the natural and pleaſing minuet at the end, which required no great ſcience or ſentiment to write, perform, or hear. But this cannot be ſaid of the air with which the opera begins, *Ho perduto il caro ſpoſo*, which is of that kind of elegant pathetic which no change in muſical taſte can injure. Cuzzoni gained great reputation by the tender and plaintive manner in which ſhe executed this ſong (*s*). The ſecond air, *L' empio rigor*, which is gay and airy, was likewiſe ſung by Cuzzoni. The third air, which was ſung by Boroſini, is well written, and has in it two or three very maſterly and pleaſing paſſages. The next air, ſung by A. Dotti, the ſecond woman, is ſufficiently lively in itſelf to attract attention from the ſinger to the compoſition. The fifth air, for Boſchi, *Di cupido impiego*, has Handel's uſual fire in writing for this celebrated performer of baſe ſongs. After this there is a ſolemn and beautiful ſymphony to introduce a fine accompanied recitative, *Pompe vane di morte*, which Seneſino pronounced, according to tradition, with uncommon energy and expreſſion, previous to a beautiful and always favourite air, *Dove ſei amato bene* (*t*). The whole ſeventh ſcene, beginning *Ombre, piante, urne funeſte*, where Rodelinda ap-

(*s*) There is but one bar in this air which a great ſinger need moderniz̃e to remove every appearance of age: if inſtead of F natural, in the following paſſage, it were made ſharp, it might paſs for a compoſition of Handel's grandſon.



The great favour of Cuzzoni received little addition from her perſonal charms; as Mr. Walpole, who perfectly remembers her in the character of Rodelinda, ſays ſhe was ſhort and ſquat, with a doughy croſs face, but fine complexion; was not a good actreſs; dreſſed ill; and was filly and fantaſtical. And yet on her appearing in this opera, in a *brown ſilk gown*, trimmed with ſilver, with the vulgarity and indecorum of which all the old ladies were much ſcandaliſed, the young adopted it as a faſhion, ſo univerſally, that it ſeemed a national uniform for youth and beauty.

(*t*) The favour of this air extended into the country, where it was heard with indulgence at a concert fifteen years after its performance; when, without knowing how to conſtrue, or even pronounce the words, I had been taught to ſing it by the organiſt of Cheſter, at fourteen years old.

pears

pears with her infant ſon at the tomb of her ſuppoſed deceaſed huſband, is in a grand theatrical ſtyle of pathetic. She has an air of rage and paſſion in the next ſcene, *Morrai sì*, which is likewiſe very dramatic. In the ſubſequent air, *Se per te*, ſung by Boroſini, the ſtyle is totally different from all the reſt, and there is a peculiar felicity in the manner of ſetting the interrogative, *perche?* which muſt have had a good effect on the ſtage. Though the diviſions in ſongs of the ſame age, particularly for the ſame finger, generally ſeem to be caſt in the ſame mould, yet thoſe of the air, *Sono i colpi della ſorte*, compoſed for Paccini in the firſt act, do not come under this deſcription, as they were not only new in 1725, but are ſo ſtill. The laſt air of the act is maſterly, and full of ideas which correſpond with the words, though ſome of the paſſages have ſince been in too frequent uſe to be now either new or elegant.

The firſt air of the ſecond act, though written for an under finger, has ſpirit ſufficient to excite attention. Rodelinda's firſt air, *Spietati; io vi giurai*, in this act, is not in Handel's ſcore, though he mentions it after the recitative with which it was introduced; but inſtead of it, is a very pleaſing and favourite air, *Ben ſpeſſo in vago prato*, which was long after parodied, or rather burleſqued, by Harry Carey, to the words, *O my pretty Punchinello*. But even to this balderdaſh, it is the prettieſt air to which Engliſh words had ever been applied, and will always give pleaſure as a melody of a gay and lively caſt. After this, Boroſini had an air that is extremely gay, graceful, and pleaſing: *Prigioniera ho l' alma*, in which the accompaniment for the violins is very difficult. The next is a baſe ſong, for Boſchi, of a very original and admirable caſt. Then Pacini has an air, *Fra tempeſte*, which, though inferior to the reſt, was at the time a good ſong, for a ſecond or third finger; as *Con rauco mormorio*, which follows it, is for a firſt. This air for Seneſino, is in Handel's beſt Sicilian ſtyle, with a fine baſſoon-part, echoing the firſt violin and voice throughout. After this comes, *Scacciata dal ſuo nido*, the ſame air tranſpoſed into C minor, as occurred before in F ſharp to the words *Ben ſpeſſo in vago prato*, but, with the ſymphony and accompaniment, much altered. The next

next air is a very pleaſing Siciliana for Cuzzoni: *Ritorna o caro.* This was followed by an air of great ſpirit and ingenuity of accompaniment, for Boroſini, not ſo low as uſual for a baſe ſinger, but in the true ſtyle of airs for that pitch of voice: *Tuo drudo, è mio rivale.* The ſecond act was terminated by a duet: *Io t' abbraccio,* which may be ranked among Handel's fineſt compoſitions (*u*).

The firſt air in the third act: *Un zeffiro ſpiro,* though written for Pacini, a ſubaltern ſinger, is very graceful and pleaſing, and very richly and gayly accompanied by a flute, a violin, tenor, violoncello, baſſoon, and baſe. After this, the Dotti has a gay and chearful air: *Quanto più fiera,* in which there are many new and pleaſing paſſages. Boroſini has likewiſe an air of ſpirit: *Fra ſoſpetti,* in which the ſymphony and accompaniment abound in elegant and lively traits of melody. But Handel ſeems to have reſerved the chief part of his force for the third ſcene, in which Seneſino, the hero of the drama, in a dungeon, has one of the fineſt pathetic airs that can be found in all his works: *Chi di voi.* This air is rendered affecting by new and curious modulation, as well as by the general caſt of the melody. It is followed by a fine ſoliloquy for the ſame actor, in an accompanied recitative, *à tempo,* or meaſured, which if not the firſt, was at leaſt a very early attempt at ſuch a dramatic effect. Cuzzoni after this had an air in the higheſt ſtyle of pathetic: *Se il mio duol,* of which the melody, harmony, and accompaniment by a flute, violin, tenor, baſſoon, and baſe, are in Handel's beſt ſtyle of cantabile. This air can never be old-faſhioned, as long as a good ſinger and orcheſtra can be found. Seneſino's next air is light and agreeable, *Verrete a conſolarmi.* Theſe words are not in the printed book, but inſtead of them the follow-

(*u*) The original ſcore of *Rodelinda* in his Majeſty's poſſeſſion, has been much deranged by the compoſer, who, on the revival of this opera at different times, changed ſome of the airs, and removed others from their original ſtation. The duet has been taken out, probably for inſertion in ſome other drama; and inſtead of it there are two airs: *S' armi a miei danni,* for a tenor, and *Dal mio brando,* for a counter-tenor, of which the words are not to be found in the printed book of this drama. Theſe are both airs of ſpirit, and full of Handel's uſual fire. The admirable duet: *Io t' abbraccio,* was performed in the Pantheon at the *Commemoration of Handel,* in the account of which, p. 66. ſome of its beauties are ſpecified.

ing: *Se fiera belva*, to which I find no Muſic in the original ſcore. Boroſini has after this an animated and paſſionate recitative, followed by a paſtoral air of the moſt elegantly ſimple kind: *Paſtorello di povero armento.* A very pleaſing and lively air for Cuzzoni: *Mio caro, caro bene*, with a light and chearful chorus, terminate the opera; which contains ſuch a number of capital and pleaſing airs, as entitles it to one of the firſt places among Handel's dramatic productions.

April 5th, DARIO, a new opera, ſet by Attilio Arioſti, was firſt performed, and had nine repreſentations. The author of the poem is not mentioned. It was originally written in 1716, for the theatre of St. Angelo, at Venice, and ſet by the muſical eccleſiaſtic, Don Antonio Vivaldi. This opera was followed, May 11th, by

ELPIDIA, a drama written by Apoſtolo Zeno, of which the Muſic is ſaid, in the printed book of the words, to have been "compoſed by *Leonardo Vinci*, excepting ſome airs." The ſingers were Seneſino, Pacini, Boſchi, Boroſini, Cuzzoni, and the Soroſini. As the Muſic of this opera was never printed, nothing can be ſaid of its merit. The compoſer was young, and but little known in Italy at this time; and if the compoſition was in the free and elegant ſtyle of his later operas, which rendered him ſo famous, we ſeem to have been ignorant of its worth; the ſongs were but little noticed, and ſoon forgotten. It was, however, performed eleven times. It is by ſlow degrees that the ſuperior genius of a young artiſt makes its way into the world; mankind in general judge not from feeling; they wait to be told what is excellent, by the voice of fame.

The opera-houſe was ſhut this ſeaſon, May 19th. In autumn, *Elpidia* was again performed five times, from November 30th to December 14th, after which *Rodelinda* was revived, and had four repreſentations (*x*).

1726.

(*x*) The newſpaper records of 1725 inform us, that January 14th a general court of the Royal Academy of Muſic was ſummoned for the 20th, and February 2d, there was a call of £.5 per cent. on all the ſubſcribers, being the 13th. December 18, a general court was likewiſe convened for the purpoſe of electing a deputy-governor and directors for the enſuing year; in which advertiſement, the ſubſcribers were reminded

1726. After four repreſentations of *Rodelinda*, the firſt new opera for the beginning of this year was ELISA, January 15th, a paſticcio, which after ſix repreſentations was conſigned to oblivion. February 8th, *Otho* was revived, and had a run of nine nights. February 28th, the court of directors ordered a call of £. 5 per cent. being the fifteenth, "to be made payable on all the ſubſcribers, on or before the 4th of March. After which SCIPIO, a new opera, ſet by Handel, was performed by the ſame ſingers as the preceding drama, except Boroſini and the Dotti, who ſeem to have been ſuperſeded by Antinori and the Coſtantini. Baldi, a contralto, alſo appears in this opera for the firſt time. The words ſeem to have been altered from an opera of the ſame name, written by Apoſtolo Zeno. The compoſition of the Muſic was not finiſhed, according to Handel's own record in the ſcore, till March 2d (*y*). So that it muſt have been brought on the ſtage with great rapidity, as its firſt performance, according to the newſpapers, the moſt indiſputable authority in ſuch matters, was on the 12th of the ſame month.

The overture is ſpirited and pleaſing in a different ſtyle from all his former prefatory compoſitions. The fugue, in triple time, is upon two pleaſing and marked ſubjects, and the laſt movement, a minuet, of an agreeable and uncommon caſt. The march which was played on the drawing up of the curtain, for Scipio's triumph, was a general favourite, and adopted by his Majeſty's life-guards, and conſtantly played on the parade for near forty years; and, ſoon after its firſt performance, it was likewiſe introduced by Gay in his opera of *Polly*, to the words, *Brave boys prepare*. The two firſt airs in this opera, for Baldi, are not very ſtriking; but the third: *Un caro amante*, for Cuzzoni, is a very pleaſing paſtoral. Seneſino's firſt air, *Lamentandomi corro a volo*, is likewiſe agreeable, though caſt in no uncommon mould. The Coſtantini's firſt air:

ed of an order paſſed in May 1724, "that no member of this corporation ſhould have a vote in the choice of a deputy-governor, or directors, who has not paid the ſeveral calls made by the Royal Academy at the time of ſuch election." December 8th, was advertiſed a fourteenth call of £.5 per cent. on all the ſubſcribers, payable on or before the 22d inſt.

(*y*) *Fine dell' opera*. G. F. H. *March* 2. 1726. MS. in his Majeſty's Collection.

Libera chi non è, diſcovers her voice to have been a contralto, but manifeſts no abilities in the ſinger. Antinori's firſt ſong does not require great abilities in the expreſſion or excution, though the compoſition is lively and agreeable. Cuzzoni's ſecond air in this act: *Dolci auretti*, with only a violoncello accompaniment, is pleaſing and pathetic, and in her beſt ſtyle of ſinging (z). And Seneſino's ſecond ſong: *Dimmi, cara*, was long in favour throughout the nation. The melody is natural, elegant, and pleaſing; and being without any other accompaniment than a violin all' ottava with the voice-part, and a violoncello, could be ſung by every one poſſeſſed of an ear and a voice. *Vanne, parti*, a third ſong, for Cuzzoni, is ſpirited and agreeable; and the air, *Figlia di reo timor*, for Seneſino, which terminates the act, has merit of a different kind: it is plaintive, pleaſing, and natural; but there ſeems to be leſs of Handel's accuſtomed fire, orignality, and contrivance in the airs of this act, than in any of thoſe that preceded this period.

There is an admirable air in Handel's manuſcript ſcore: *So gli altri debellar*, of which the words are not to be found in the printed book, where the firſt air, is *Braccio sì valoroſo*, a moſt admirable baſe ſong, that was ſung by Boſchi. The ſecond air: *Tutta raccolta ancor*, ſung by Cuzzoni, is a delicious morſel! Seneſino's firſt air in this act, *Parto, fuggo*, which paints the rage of a jealous lover on the point of quitting his miſtreſs for ever, is extremely characteriſtic and theatrical; and though there is no other accompaniment than that of a ſingle violin, the agitation and paſſion of the ſinger is admirably expreſſed and ſupported throughout. Nor has Cuzzoni's next air, *Come onda incalza altr' onda*, leſs merit, of a very different kind: it is all tenderneſs and expreſſion, and written in Handel's never-failing Sicilian ſtyle, of which this air may be placed at the head, for the beauty of the melody and richneſs of the accompaniment. The next two airs, for inferior characters, are leſs happy, yet not without muſical merit, though leſs impaſſioned and dramatic. But the ſubſequent air: *Cedo a Roma*, of two characters, is full of dignity and paſſion, and calculated to diſplay the

(z) That is, in the ſtyle of *falſa imagine*.

abilities of a great actor as well as ſinger. In the allegro part of this air, Handel penetrated into future times, by the uſe he has made of iterated notes in the accompaniment; as he did by all the paſſages in the voice-part, and kind of ſpirit in the ſymphony and accompaniment of the next air, for Cuzzoni: *Scioglio d' immota fronte*, in which the ſtyle is as bold, fanciful, and elegant, as in any of the beſt dramatic ſongs of Vinci or Pergoleſi, with a more rich and full accompaniment for three violins, two hautbois, tenor, baſſoon, and baſe. This ſecond act of Scipio is equal in excellence to that of any of Handel's moſt celebrated operas.

The firſt air in the third act: *Tutta rea la vita umana*, was ſung by Boſchi, and may be ranked among the moſt agreeable of the many admirable ſongs which Handel compoſed for this ſinger. The ſecond air: *Se mormora riva*, for Seneſino, is a cantabile in a very pathetic ſtyle, and in which many bold and new effects are produced. The next air: *Già ceſſata*, for Cuzzoni, appears now more common and unimportant than any one in the opera, though it ſeems to have been Handel's deſign to have terminated the ſecond act with it.

Scene the fourth of this act, opens with an excellent ſymphony for the ceremony of Scipio's reception of ambaſſadors. The ſubſequent air *Gioja ſi ſperi*, ſung by Baldi, is gay and pleaſing. From this air to the end of the opera, there is little correſpondence between Handel's ſcore and the printed book of the words, either in the ſongs or recitatives. There is a long ſcene in the manuſcript ſcore, terminated by a moſt agreeable air, alla Siciliana, *La nobiltà del regno*, compoſed for Antinori, of which not a line is to be found in the printed copy of the words; but inſtead of it, there is a ſcene, terminated by a different air, *Del debellar*, the Muſic of which is not in Handel's ſcore. The air, *Come al natio boſchetto*, for Seneſino, is however in both, and one of the moſt agreeable of all Handel's gay opera ſongs; the melody itſelf is natural and pleaſing, and each of the inſtrumental parts has a diſtinct character, which is preſerved in an ingenious and maſterly manner during the whole firſt part of the ſong. Cuzzoni's next air, *Bella notte*, is leſs happy, the

the paſſages are more common, and their repetitions too frequent. After this air, a whole ſcene has been omitted in the printed copy of the poem, which occurs in Handel's ſcore, and in which there is a very pleaſing ſong for Seneſino: *Son pelegrino*, ſweetened with two or three ſtrokes of unexpected modulation. A duet, leſs original and pleaſing than many of his former dramatic duets; and a gay chorus, in the ſtyle of a march, and leſs ſlight than the uſual *finale* of a ſerious opera, terminate this drama, according to the printed book of the words; but in Handel's manuſcript in his Majeſty's poſſeſſion, there is an additional baſe ſong, for Boſchi, *T' aſpetta fuor dell' onde*, which is excellent; and the fragment of another, *Mi par ſognar*, for Cuzzoni, which is very promiſing. Upon the whole, though the firſt act of this opera is rather feeble, and the laſt not ſo excellent as that of ſome of his other dramas, the ſecond act contains beauties of various kinds ſufficient to eſtabliſh its reputation, as a work worthy of its great author in his meridian ſplendor.

This opera continued in run, uninterruptedly, near two months, ſuſtaining thirteen repreſentations, from March 12th to April 30th incluſive.

On May 5th, the opera of ALESSANDRO, by an anonymous writer, and ſet to Muſic by Handel, firſt appeared. In the dramatis perſonæ of this opera we find the name of a new capital performer: SIGNORA FAUSTINA BORDONI, whoſe arrival forms an æra in the annals of muſical conteſts. The umbrage given to Cuzzoni by her coming hither, proves that as Turkiſh monarchs can bear no brother near the throne, an aſpiring ſiſter is equally obnoxious to a theatrical Queen. As *Aleſſandro* was the firſt opera in which theſe rival ſirens ſung together on our ſtage, *à parte eguale*, this ſeems the place to characterize their talents, and give ſome account of their lives.

FRANCESCA CUZZONI was born in Parma, and had her vocal inſtructions from *Lanzi*, an eminent profeſſor of his time, under whoſe tuition ſhe became a moſt exquiſite performer; having been endowed by nature with a voice that was equally clear, ſweet, and flexible.

flexible. It was difficult for the hearer to determine whether ſhe moſt excelled in ſlow or rapid airs. A native warble enabled her to execute diviſions with ſuch facility as to conceal every appearance of difficulty; and ſo grateful and touching was the natural tone of her voice, that ſhe rendered pathetic whatever ſhe ſung, in which ſhe had leiſure to unfold its whole volume. The art of conducting, ſuſtaining, increaſing, and diminiſhing her tones by minute degrees, acquired her, among profeſſors, the title of complete miſtreſs of her art. In a cantabile air, though the notes ſhe added were few, ſhe never loſt a favourable opportunity of enriching the cantilena with all the refinements and embelliſhments of the time. Her ſhake was perfect, ſhe had a creative fancy, and the power of occaſionally accelerating and retarding the meaſure in the moſt artificial and able manner, by what the Italians call *tempo rubato*. Her high notes were unrivalled in clearneſs and ſweetneſs; and her intonations were ſo juſt and fixed, that it ſeemed as if it was not in her power to ſing out of tune (*a*).

The firſt time that ſhe appeared on the ſtage as a public ſinger, ſeems to have been with her rival Fauſtina in the opera of *Lamano*, ſet by Michel Angelo Gaſparini, at Venice, 1719. She is called in the dramatis perſonæ of this opera, Virtuoſa di Camera of the grand Ducheſs of Tuſcany. After this, ſhe ſung in moſt of the great theatres of Italy, before her arrival in England, 1723, where ſhe continued in undiminiſhed favour till 1729, when ſhe returned to Italy, where ſhe frequently met her rival Fauſtina, particularly at Venice, in the Carnivals of 1729 and 1730; but never on the ſame ſtage: Cuzzoni generally ſinging at one theatre with Farinelli, and Fauſtina at another with Bernacchi or Paſi. In 1734, ſhe came to England a ſecond time, and ſung in the operas compoſed by Porpora, under the patronage of the nobility, againſt Handel, in whoſe ſervice Strada was engaged. Cuzzoni on her firſt arrival in England married Sandoni, a harpſichord-maſter and compoſer of ſome eminence. She came to London a third time,

(*a*) The chief part of this character is not merely traditional, but recorded by an excellent profeſſor and judge, who not only converſed with her cotemporaries in Italy, but frequently heard her himſelf, before her decline. See *Penſieri e riflеſſioni pratiche ſopra il canto figurato, di Giambatiſta Mancini. Maeſtro di Canto della Corte Imperiale, e Academico Filarmonico.* In Vienna, 1774.

in

in 1749, juſt after Giardini's arrival, who performed at her benefit, at the little theatre in the Hay-market, the firſt time he was heard here in public. I was at this concert myſelf, and found her voice reduced to a mere thread; indeed, her throat was ſo nearly oſſified by age, that all the ſoft and mellifluous qualities, which had before rendered it ſo enchanting, were nearly annihilated, in her public performance; though I have been aſſured by a very good judge, who frequently accompanied her in private, that in a room fine remains of her former grace and ſweetneſs in ſinging Handel's moſt celebrated ſongs, by which ſhe had acquired the greateſt reputation, were ſtill diſcoverable.

Many ſtories are related of her extravagance and caprice. She ſurvived, however, not only her talents and powers of pleaſing, but even thoſe of procuring a ſubſiſtence; being long impriſoned in Holland for her debts, and at laſt ending her days in extreme indigence at Bologna.

FAUSTINA BORDONI HASSE, of Venice, wife of the celebrated Saxon compoſer Haſſe, was a ſcholar of Michel Angelo Gaſparini of Lucca. She in a manner invented a new kind of ſinging, by running diviſions with a neatneſs and velocity which aſtoniſhed all who heard her. She had the art of ſuſtaining a note longer, in the opinion of the public, than any other ſinger, by taking her breath imperceptibly. Her beats and trills were ſtrong and rapid; her intonation perfect; and her profeſſional perfections were enhanced by a beautiful face, a ſymmetric figure, though of ſmall ſtature, and a countenance and geſture on the ſtage, which indicated an entire intelligence and poſſeſſion of the ſeveral parts ſhe had to repreſent. She firſt appeared, as a theatrical ſinger, at Venice in 1716, when ſhe performed in the opera of *Ariodante*, compoſed by Carl. Fran. Pollarolo. In 1719, ſhe appeared on the ſame ſtage with Cuzzoni and Bernacchi, in an opera compoſed by her maſter Gaſparini. Here ſhe is called Virtuoſa di Camera of the Elector Palatine. In 1722, ſhe ſung in Leo's opera of *Bajazet*, at Naples; and in 1725, we find her at Vienna, where, according to Apoſtolo Zeno (*b*), ſhe received great honours, as well as pre-

(*b*) *Lett.* Tom. II. 395. 416. 418, Tom. III. 93.

ſents.

ſents. At the palace of Prince Lichtenſtein, ſinging to a great aſſembly, ſhe was preſented with a purſe containing a hundred pieces of gold (*ungheri ruſpi*), and near as much more at the French ambaſſador's. "But," ſays this poet, "whatever good fortune or encouragement ſhe meets with, ſhe merits it all by her courteous and polite manners, as well as talents, with which ſhe has enchanted and gained the eſteem and affection of the whole court." The ſame author ſpeaks *della bravura di Fauſtina*, and the *bella Muſica di Porſile*, in an opera by the Abate Paſquini, performed at Vienna, 1725; and of the regret expreſſed by the whole court at her quitting that city to go to London. She remained here but two ſeaſons, and then returned to Venice, where, in 1732, ſhe was married to Haſſe, and ſoon after went to Dreſden, in the ſervice of which court ſhe remained till the year 1756. At the bombardment of that city by the late King of Pruſſia, Haſſe, her huſband, had all his manuſcripts burned, which were to have been printed at the expence of his maſter and patron, the Elector.

During the war they went to Vienna, and remained there till the year 1775; then retiring to Venice, the place of the Fauſtina's nativity, they ended their days in that city, ſhe in 1783, at the great age of ninety, and he ſoon after, at nearly the ſame age.

A late writer upon Muſic (*c*), of conſiderable merit with reſpect to the preſent times, though frequently erroneous as to the paſt, ſpeaking of the Fauſtina, ſays that her agility of voice has ſeldom been equalled; a matchleſs facility and rapidity in her execution; dexterity in taking her breath, exquiſite ſhake, new and brilliant paſſages of embelliſhment, and a thouſand other qualities contributed to inſcribe her name among the firſt ſingers in Europe.

Such were the two performers who in the opera of Aleſſandro began to kindle the flames of diſcord among the frequenters of the opera and patrons of the art, which increaſed to a more violent degree of enmity than even the theological and political parties of high church and low, or Whig and Tory, which then raged in this country (*d*).

And

(*c*) *Le Revoluz. del Teatro Muſ. Ital. di Stef. Arteaga*, Bologna, 1783, p. 307.

(*d*) It is related by the Hon. Mr. Walpole, that his mother, the lady of Sir Robert Walpole, had theſe two ſirens at her houſe to ſing in a concert, at which were all

And yet, according to Toſi, their cotemporary, and a moſt excellent judge of their ſeveral merits, their talents, and ſtyles of ſinging, were ſo different, that the praiſe of one was no reproach to the other. "Indeed, their merit," ſays he, "is ſuperior to all praiſe; for with equal force, in a different ſtyle, they help to keep up the tottering profeſſion from immediately falling into ruin. The one is inimitable for a privileged gift of ſinging, and enchanting the world with a prodigious felicity in executing difficulties with a brilliancy, I know not whether from nature or art, which pleaſes to exceſs. The delightful ſoothing *cantabile* of the other, joined with the ſweetneſs of a fine voice, a perfect intonation, ſtrictneſs of time, and the rareſt productions of genius in her embelliſhments, are qualifications as peculiar and uncommon, as they are difficult to be imitated. The *pathetic* of the one, and the *rapidity* of the other, are diſtinctly characteriſtic. What a beautiful mixture it would be, if the excellences of theſe two angelic beings could be united in a ſingle individual (*e*)!"

Let us now ſee how Handel ſet theſe wonderful engines to work in *Aleſſandro*, the firſt opera in which he tried their powers upon the feelings of the public in this country (*f*).

There is no paſſing by the overture of this opera without remarking its excellence. The firſt movement, though caſt in the general mould of the prefatory productions of the times, is written with uncommon force; and the modulation into the key of D minor at the fifth bar from the end, is as unexpected and pleaſing, as the ſliding almoſt imperceptibly into the major key before the cloſe

all the firſt people of the kingdom. She was under the greateſt difficulty how to ſettle the precedence, or prevail on either to relinquiſh the *pas*, which could only be accompliſhed by renouncing the pleaſure of hearing either of them herſelf: the knot could not be untied, but it was cut, by the following expedient. Lady W. finding it impoſſible to prevail on one to ſing while the other was preſent, took Fauſtina to a remote part of the houſe, under the pretence of ſhewing her ſome curious china, during which time the company obtained a ſong from Cuzzoni, who ſuppoſed that her rival had quitted the field. A ſimilar expedient was practiſed in order to get Cuzzoni out of the room, while Fauſtina performed.

(*e*) *Oſſervaz. ſopra il Canto figurato*.

(*f*) It is remarkable that the ſubſcribers to this excellent opera, finely engraved and publiſhed by the author, did not amount to a hundred and twenty; and that among theſe not above two or three of the directors of the Royal Academy, or hardly any other great perſonages appear in the liſt, though the publication preceded the quarrel with the nobility, a conſiderable time!

is maſterly and happy. Seneſino's firſt ſong: *Tra le ſtraggi*, is full of fire and contrivance, with diviſions of a different caſt from thoſe of the times; which being, in general, ſuch as may be ſaid to have been ſet on the fingers barrel, and ſure to be well executed, were in common with all compoſers. But theſe, particularly in the ſecond part, are more difficult than any preceding diviſions in the airs of this ſinger, whoſe articulate and voluminous voice muſt have rendered them very ſtriking. The motivo of Cuzzoni's firſt air: *Quanto dolce amor ſaria*, is graceful and elegant; and Fauſtina's firſt air: *Luſinghe più care*, became a national favourite. Though there is no dignity in the ſubject, it is light and airy; and though the diviſions were neither remarkably new nor difficult, we may eaſily ſuppoſe, from the renown of this ſinger for neatneſs of execution, that ſhe performed the air with a rapidity and preciſion which, at this period, were very uncommon. The diviſions in Cuzzoni's ſecond air: *No, più ſoffrir*, if ſhe ſung them as faſt, are quite as difficult as thoſe given to Fauſtina. The ſymphony and accompaniments of this air muſt have had a new and fine effect. Great uſe is made of Fauſtina's brilliant ſhake in her ſecond air: *Un luſinghiero*, which has, beſides, ſeveral graceful paſſages that became faſhionable in the melodies of other compoſers many years after. A quartetto, in the fifth ſcene of the firſt act, has not been printed. Boſchi's air in this act: *A ſprone, a fren leggiero*, is extremely gay and pleaſing. The duet *Placa l'alma*, between two rival ſingers *paſſibus equis*, ambitious of fame and ſupremacy, muſt have excited as much emulation in them, as attention in the audience.

Act ſecond opens with an elaborate and rich ſymphony to a fine accompanied recitative and pathetic air: *Aure, ſonti*, which few ſingers, eminent for execution, are able to ſing. *Che tirannia*, Cuzzoni's firſt air in the ſecond act, is in Handel's never-failing Siciliana ſtyle of pathetic; and Fauſtina's ſubſequent air is a new and curious ſtyle of execution to contraſt with it. The words: *alla ſua gabbia d'oro, &c.* are ingeniouſly expreſſed both in the voice-part and accompaniment. Fauſtina had here a fair opportunity of warbling all "her

native wood-notes wild," and rivalling the nightingale Cuzzoni, in bird-like paſſages. Seneſino has an air in this act: *Il cor mio*, that is, and ever muſt be, pleaſing to lovers of elegant ſimplicity. Fauſtina finiſhed the act with a ſprightly air in minuet time: *Dica il falſo*, which, by her manner of ſinging, ſhe doubtleſs rendered very intereſting.

The third act begins with a very fine ſlow cavatina: *Sfortunato è il mio valore*, which was ſung by Boſchi, in the character of Clitus. Cuzzoni's firſt air in this act, is gay and pleaſing in ſubject, but not marked by any peculiarity of compoſition or execution. But in the next: *Brilla nell' alma*, for Fauſtina, it is manifeſt that Handel intended to diſplay the uncommon talents of a great ſinger. It is a *bravura* of the firſt claſs, for the time it was written: the diviſions are long and rapid, and the ſinger is left to herſelf, with a quiet, pulſative accompaniment, of eight quavers in a bar, as regular as the vibrations of a pendulum; a ſpecies of accompaniment ſo favourable to the ſinger, either in airs of expreſſion or rapidity, that to gratify the vanity and pretenſions of even bad ſingers, leſs worth hearing than the inſtruments, the compoſers of Italy, ſince this period, have tired us of this inartificial and monotonous employment of the orcheſtra. Beſides this mark of Handel's confidence in the abilities and firmneſs of the ſinger, he has given the Fauſtina an opportunity of diſplaying her taſte and fancy in a cadence, *ad libitum*, at the end of each part of this ſong; a compliment but ſeldom paid to vocal performers at this period of time. In the next air: *L' amor che per te ſento*, for Cuzzoni, is caſt in a different mould from all the reſt; and the compoſer's reliance on her ſteadineſs and powers of pleaſing, ſeems to have been ſo entire, that ſhe is left ſolely to herſelf, during a conſiderable part of the air, without even a baſe to accompany her. *Pupille amate*, for Seneſino, has little other merit than gaiety: it is a gavot with a ſlight accompaniment, and few new paſſages, at the time. The ſubſequent air for Fauſtina: *Tempeſta e calma*, is a quick minuet in a minor key, and contains many new and many old paſſages and effects. The ſubject begins with the ſharp ſeventh of the key, by a kind of appog-

appoggiatura, a licence of which I can recollect no other inſtance. The diviſions are more inſtrumental than vocal, and the cloſes quite antique; yet the laſt diviſion in the firſt part required a flexibility and an accent in the execution, which, at this time, perhaps Fauſtina only could boaſt. The next air, for Seneſino, is not in Handel's beſt manner, having neither the force nor dignity of the ſongs given to this ſinger in many of his other operas; and it ſeems in general that he tried to work better for his *rival queens*, than for the hero of the piece. The laſt air, which Seneſino firſt ſings with Cuzzoni, then with Fauſtina, in duo, and with both afterwards, as a trio; and which, at length, becomes the general *coro finale*, is graceful and pleaſing; and this may be ſaid of the whole opera, the third act of which ſeems inferior to the two firſt: nor do thoſe, though charming, contain ſo many bold, original, and learned ſpecimens of Handel's genius, as ſeveral of his former operas.

This drama continued in run till the end of the ſeaſon, June 7th. It was advertiſed for the 11th, but Seneſino being taken ill juſt before the time of performance, the company aſſembled at the opera-houſe was diſmiſſed, and the money advertiſed to be returned to the purchaſers of tickets, on the 13th, in the Daily Courant.

As ſoon as Seneſino was able to travel, he ſet off for Italy this ſummer, for the recovery of his health, with a promiſe to return to London the next winter; which promiſe, however, was not performed time enough for the opera-houſe to open till after Chriſtmas (*g*).

In the beginning of November, the theatre was occupied by an Italian company of comedians, who were patroniſed by the King,

(*g*) It appears from the *London Journal*, No. 382, for November 26th, 1726, that the opera of *Camilla* had been revived, entirely in Engliſh, upon which there is an eloge, and the prologue ſpoken by Mrs. Younger on the occaſion; but from neither does it appear at which of the Engliſh theatres, or by whom it was performed. Seneſino's abſence is confirmed by the followed lines at the cloſe of the prologue:

—"Ye Britiſh fair, vouchſafe us your applauſe,
And ſmile, propitious, on our Engliſh cauſe;
While Seneſino you expect in vain,
And ſee your favours treated with diſdain:
While, 'twixt his rival queens, ſuch mutual hate
Threats hourly ruin to your tuneful ſtate,
Permit your country's voices to repair,
In ſome degree, your diſappointment there:
Here may that charming circle nightly ſhine;
'Tis time, when that deſerts us, to reſign."

performing

performing conſtantly by royal command, on Wedneſdays and Saturdays, till operas were again reſumed, and on different nights afterwards, during the whole winter.

December the 5th, a general court was ſummoned by the governor and directors of the Royal Academy, in order to elect a deputy-governor and directors for the year enſuing; and on the 17th was inſerted in the Daily Courant the following "Liſt of the deputy-governor and directors of the Royal Academy of Muſic, choſen laſt week:

Duke of Richmond, deputy-governor. Earl of Albemarle; Earl of Burlington; Hon. James Bruce, Eſq. Hon. Patee Byng, Eſq. Sir John Buckworth, Bart. Hon. James Brudenell, Eſq. Marquis of Carnarvon; Earl of Cheſterfield; Henry Davenant, Eſq. Charles Edwin, Eſq. Monſieur Fabrice; Sir John Eyles, Bart. Lord Mayor of London; Lord Viſcount Limerick; Duke of Mancheſter; Earl of Mountrath; Sir Thomas Pendergraſs, Bart. Sir John Ruſhout, Bart. James Sandys, Eſq. Major General Wade; Sir William Yonge; directors.

1727. January 2d, the court of directors of the Royal Academy begun this year by a call of £. 5 per cent. being the ſixteenth call on all the ſubſcribers, payable on or before the 18th inſt. And under this notice, the public was informed by another advertiſement, that annual tickets would be iſſued out for the enſuing ſeaſon, entitling the bearers to the liberty of the houſe, on the ſame terms as laſt year.

January 4th, Seneſino being returned, a new opera called LUCIUS VERUS, ſet by Attilio Arioſti, was announced for the 7th, and was repeated on the 10th, 14th, 17th, 21th, 24th, and 28th, of the ſame month.

On Tueſday, the 31ſt of January, Handel's opera of ADMETUS was firſt repreſented. This drama had a run of nineteen nights, without any other interruption than by the opera of *Otho* one night for a benefit, and two other nights by the indiſpoſition of Fauſtina, and afterwards of Cuzzoni (*b*). As this opera, according to the teſtimony

(*b*) It was performed March 7th, with additions, for the benefit of Fauſtina. King George the Firſt dying this ſummer at Oſnaburg, in the electorate of Hanover, June

teſtimony of a gentleman who conſtantly attended its repreſentation, attracted more company every night than any other opera had ever done for ſo long a period of time, continuing from January 31ſt to April 18th, it ſeems to merit a particular examination.

The overture is more in the ſtyle of Lulli than almoſt any one which Handel ever compoſed; and the fugue, though ſpirited and maſterly, has been more injured by time than moſt of his productions of that kind; the chief paſſages upon which it is conſtructed having been before and ſince in very common uſe. The hautbois ſolo parts, particularly, are unmeaning, except one, which is very beautiful. The opening of this overture is in preciſely the ſame notes as that of Lulli's *Perſée*. But it is only in the firſt movement, and the omiſſion of a popular air after the fugue, that there is the leaſt reſemblance between the overtures of Lulli and Handel; for his fugues are not only upon better ſubjects, but treated with ſuch force, intelligence, and original fire, as Lulli never manifeſted in any overture he ever compoſed. There is no air, or third movement, at the end.

This opera was compoſed by Handel during his greateſt proſperity, and Engliſh patronage. The whole nation ſeems to have united in acknowledging his ſuperior abilities, and nothing was diſputed but the talents of his principal female ſingers, the Fauſtina and Cuzzoni. Seneſino was eſtabliſhed in the public favour as firſt man; Boſchi had likewiſe great merit in his ſtyle of ſinging; and the reſt, Baldi, Palmerini, and the Dotti, were unexceptionable in the inferior parts.

The firſt act opens with a dance of Spectres in the bed-room, where Admetus lies in ſickneſs and delirium. The Muſic to this dance is very original and characteriſtic. After the dance there is an impaſſionated and admirable accompanied recitative, followed by one of the fineſt pathetic airs that can be found in all Handel's works: *Chiudetevi miei lumi*. I have been told by perſons who heard this opera performed when it firſt came out, that Seneſino never

June 11th, may have ſomewhat ſhortened the theatrical ſeaſon, in London. The general election in Auguſt, had likewiſe, in all probability, an effect upon public places in the capital.

ſung

ſung or acted better, or more to the ſatisfaction of the public, than in this ſcene. After which, Boſchi, in the character of Hercules, had an admirable baſe ſong. In the next ſcene, which is very dramatic, the Fauſtina, in the character of Queen Alceſtes, trying to ſoothe and tranquilize her ſick lord, had a charming pathetic ſong.

After this, Cuzzoni appeared; the air, however, which ſhe had aſſigned to her in this ſcene, does not ſeem to indicate the great compoſer or great ſinger: indeed, it ſeems to partake but little of the beſt manner of either. We have then an air in a Sicilian ſtyle, followed by one for Seneſino, which is very chearful and pleaſing; as is the ſubſequent air: *Un lampo è la ſperanza*, which was a great favourite in its day, though ſome of the paſſages now have loſt their charms of novelty. The next air: *Se l' arco aveſſi*, is one of the beſt and moſt agreeable hunting ſongs that was ever compoſed. The French-horn parts are remarkably well written, and introduced with peculiar propriety. This air remained in public favour many years after the run of the opera was over. The laſt air of the firſt act: *Sen vola*, was calculated to diſplay the ſeeming natural warble of Cuzzoni *. Its merit has ſuffered but little diminution in ſixty years; ſo that a favourite ſinger might ſtill recover its charms; and not only this air, but all the firſt and third ſcenes of this act, would ſtill, if well performed, have a fine effect on the ſtage, and be well received by the public.

At the beginning of the ſecond act, in the book of the words, a horrid ſymphony to expreſs the cries and ſhrieks of tortured ſouls in the infernal regions, is announced; but inſtead of wild jargon and helliſh diſſonance, Handel has given us a regular overture with one of the moſt artificial chromatic fugues that was ever produced; in which the ſubject, in itſelf very curious and uncommon, is reverſed in the anſwer, and then interwoven and carried on as a counter ſubject throughout the movement. There is, however, a bold and picturesque ſymphony, while Hercules attacks the Furies in order to reſcue Alceſtes from their tortures.

The ſubſequent air: *Quanto godrà*, was ſung by Fauſtina, but

* While ſhe was ſinging this ſong, a fellow cried out in the gallery: "D—n her! ſhe has got a neſt of nightingales in her belly."

though

though an allegro, it affords but little opportunity for the diſplay of that neat and articulate execution for which ſhe was ſo celebrated; the diviſions being given to the inſtruments more liberally than to the voice.

Handel's ſcience and invention could make the ſongs of the inferior characters of an opera intereſting to judges of Muſic, by the ingenuity of the compoſition: thus the next ſong of this drama, *Bella non t' adirar*, though the voice-part ſays but little, is enriched and enlivened by a very curious accompaniment. After a ſecond eaſy ſimple air, Cuzzoni has a ſong of great ſpirit, in which, though there are few diviſions, ſhe had frequent opportunities for the diſplay of her fine ſhake, for which ſhe was much celebrated. The next air was ſung by Seneſino: *Sparite o penſieri*, and ſeems to have been in his beſt ſtyle of ſinging, which was pathetic, or majeſtic. This air is ſlow, ſimple, and often without any other accompaniment than a baſe, in order to furniſh an opportunity for unfolding his whole volume of voice in all its purity and force. Cuzzoni ſings the next air: *Da tanti affanni*, which is a pathetic Siciliana in Handel's beſt manner, and a kind of movement in which this ſinger was always much admired. After this, Fauſtina has an *aria di bravura*, with diviſions more long and rapid than I have met with of the ſame period; and yet they are ſuch as would not now eſtabliſh the reputation of a ſinger for great execution, however neatly they may be executed. In the next ſcene, Seneſino had a fine accompanied recitative, and a very pathetic air, accompanied in a rich and maſterly manner. Cuzzoni, after a ſong by an inferior character of no great importance, has a very lively and agreeable air, in which her ſhake is again the moſt ſurpriſing part of the execution. The ſecond act is terminated by an *aria fugata*, that is excellent compoſition; it was ſung by Fauſtina, and though perhaps neither in her ſtyle of ſinging, nor dramatic, yet ſuch was the taſte of the times, that this artificial and elaborate kind of writing was more ſtudied by maſters and expected by an audience, than picturesque or paſſionate Muſic.

Act third opens with a very fine ſlow air of an original caſt: *A languire e a penar*; it was ſung by Seneſino, and is written almoſt on a ground-baſe; there is but one violin accompaniment, but this preſerves a particular character of complaint from the beginning to the end, without diſturbing the voice-part, which is truly pathetic. The ſecond air, ſet for Palmerini, contains nothing remarkable. There muſt be, in every drama, inferior characters, voices, and abilities; and to make a hero of every attendant, would be as injudicious as to degrade the real great perſonages of the piece to a level with their domeſtics. If all the airs of an opera were equally laboured and excellent, the Muſic would be monotonous, and all abilities confounded. The next air, for Seneſino, is ſpirited, but leſs original and happy in its conception than the reſt of his ſongs in this opera. After this, we have an agreeable baſe ſong by Boſchi, but not written with that force with which many of the airs for this ſinger, in Handel's other operas, are compoſed. The next air, *Là dove gli occhj io giro*, for Fauſtina, is a very agreeable ſong for the diſplay of her execution, which, though now it would not be thought wonderful, in the year 1727, was imagined to be ſupernatural (*i*). Cuzzoni has her *aria d' abilità* after this, in which a pleaſing paſſage in the baſe runs through the whole movement in a maſterly manner, without impoveriſhing the voice-part. To enable my readers to form an idea of the comparative merit of theſe celebrated rival ſingers, I ſhall inſert here the character drawn of them by an excellent and unprejudiced judge, the late Mr. Quantz, who was frequently preſent at the performance of this opera in London, during its firſt run, 1727.

"*Cuzzoni* had a very agreeable and clear *ſoprano* voice; a pure intonation, and a fine ſhake; her compaſs extended two octaves, from C to c in alt. Her ſtyle of ſinging was innocent and affecting; her graces did not ſeem artificial, from the eaſy and neat manner in which ſhe executed them: however, they took poſſeſſion of

(*i*) In the book of the words which has fallen into my hands, is written by the firſt proprietor (Lady Cowper) oppoſite to the name of Signora Fauſtina Bordoni, "ſhe is the d—l of a ſinger."

the

the ſoul of every auditor, by her tender and touching expreſſion. She had no great rapidity of execution, in *allegros*; but there was a roundneſs and ſmoothneſs, which were neat and pleaſing. Yet, with all theſe advantages, it muſt be owned that ſhe was rather cold in her action, and her figure was not advantageous for the ſtage.

"*Fauſtina* had a *mezzo-ſoprano* voice, that was leſs clear than penetrating. Her compaſs was only from B flat to G in alt; but after this time, ſhe extended its limits downwards. She poſſeſſed what the Italians call *un cantar granito*: her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and diſtinctly, and a flexible throat for diviſions, with ſo beautiful and quick a ſhake that ſhe could put it in motion upon ſhort notice, juſt when ſhe would. The paſſages might be ſmooth, or by leaps, or conſiſting of iterations of the ſame tone, their execution was equally eaſy to her as to any inſtrument whatever. She was doubtleſs the firſt who introduced, with ſucceſs, a ſwift repetition of the ſame tone. She ſung *adagios* with great paſſion and expreſſion, but was not equally ſucceſsful, if ſuch deep ſorrow were to be impreſſed on the hearer, as might require dragging, ſliding, or notes of ſyncopation, and *tempo rubato*.

"She had a very happy memory in arbitrary changes and embelliſhments, and a clear and quick judgment in giving to words their full power and expreſſion. In her action ſhe was very happy; and as ſhe perfectly poſſeſſed that flexibility of muſcles and features, which conſtitutes face-playing, ſhe ſucceeded equally well in furious, amorous, and tender parts: in ſhort, ſhe was born for ſinging and for acting.

"The violence of party," ſays M. Quantz, "for the two ſingers, Cuzzoni and Fauſtina, was ſo great, that when the admirers of one began to applaud, thoſe of the other were ſure to hiſs; on which account operas ceaſed for ſome time in London."

After theſe ſirens have exerciſed their *inchantments*, Signor Baldi has a very ſpirited and dramatic air, of which though many of the paſſages are now antiquated, yet the baſe and accompaniments give

it an energy which none but a great maſter could beſtow on a ſimilar air. We have then an admirable duet, written on a theme, which is led off by the violins in uniſon, and afterwards repeated by the baſe and other inſtruments alternately, while the voice-parts have traits of beautiful melody totally different from the ſubject of the accompaniment: I can recollect no duet of Handel's that is more pleaſing or ingenious than this. The laſt air in the opera, *Si caro, ſi,* ſung by Fauſtina, is ſo natural and graceful, that ſuch a favourite ſinger could not fail to render it pleaſing to every claſs of hearers; indeed, this ſong was the delight of all lovers of Muſic throughout the kingdom many years after the opera was laid aſide.

After the *coro finale* there are three additional ſongs in his Majeſty's ſcore of this opera: *Spera ſi,* for Cuzzoni, and *Io ſon qual Fenice,* for the Fauſtina, with a ſlight air for an inferior ſinger. Cuzzoni's air is full of that graceful tenderneſs for which ſhe was ſo much celebrated; and the air for Fauſtina, if it had been ſung quick, would have been very difficult to execute; the time, however, is marked only *andante,* and even in that ſlow and ſedate motion there are paſſages in arpeggio, that required a flexibile throat to execute them.

The principal fable on which this drama was founded is admirably calculated for an opera, as it admits of paſſion, tenderneſs, and marvellous circumſtances and ſituations for machinery and decoration; but the poet, whoever he was, has injured it greatly by the introduction of a counterplot, in order to introduce two heroines on the ſtage at once, *a parte equale,* for the rival ſingers, Fauſtina and Cuzzoni.

Muſic had now quitted that tranquil and unimpaſſioned ſtate in which it was left by Corelli; it was no longer regarded as a mere ſoother of affliction, or incitement to hilarity; it could now paint the paſſions in all their various attitudes; and thoſe tones which ſaid nothing intelligible to the heart, began to be thought as inſipid as thoſe of "ſounding braſs or tinkling cymbals."

Upon

Upon the whole, this opera contains many of Handel's beſt dramatic productions, and if heard or examined by candid judges, (though at preſent ſixty years old) it will long continue to give pleaſure in the performance and peruſal.

March 15th, a ſeventeenth call of £. 5 per cent. payable on or before the 30th, and a general court appointed for April 17th.

May 6th, a new opera ſet by Bononcini, called ASTYANAX, appeared, which ſeems to have been the laſt that this compoſer produced in England. Its firſt repreſentation was poſtponed from time to time for ſeveral nights, on account of the indiſpoſition of Cuzzoni; and Handel's *Floridante* revived and performed in its ſtead. *Aſtyanax* was written by N. Haym upon the ſame incidents as the *Andromaque* by Racine, and *Diſtreſſed Mother* by Philips. The author has dedicated this drama to the Ducheſs of Marlborough, not only as the patroneſs of the compoſer Bononcini, "but as the daughter of that great commander, who wanted not the ſwell of poetry to magnify his deeds, which ſo far ſurpaſſed thoſe of the Grecian heroes of Homer, that inſtead of being ten years in conquering a ſingle city, he had conquered more than ten ſuch cities in one year." The ſingers in this opera were Seneſino, who performed the part of Pyrrhus; Cuzzoni, Andromache; Fauſtina, Hermione; and Boſchi, Baldi, and the Dotti, the reſt. The Muſic was not printed, though it had nine repreſentations; being performed, uninterruptedly, till the end of the ſeaſon, June 6th. Indeed, this production ſeems to have been ſoon forgotten, except the ſlow and plaintive little air in minuet time: *Aſcolto o figlio*, ſung by Cuzzoni in the third act; which was long in favour at the playhouſe in my own memory, whenever ſoft Muſic was wanted (*k*).

As Bononcini quitted the conflict with Handel after this opera, which terminated the contention between them on the Engliſh ſtage, this ſeems the place to take my leave of him.

(*k*) The air: *Deh! laſcia o core*, ſung by Cuzzoni, at the end of the ſecond act, has been printed; the ſubject is pathetic, and the accompaniment judicious and maſterly; but the diviſions in the voice-part are neither graceful nor pleaſing, but aukward and difficult, without effect.

Of

Of all the works which this celebrated compoſer publiſhed in England, his book of *Cantate e Duetti*, dedicated to his Majeſty George I. in 1721, the year after his arrival here, ſeems the beſt. Of theſe an account has already been given, page 177. In 1722, his *Divertimenti da Camera, tradotti* (tranſpoſed or accommodated) *pel Cembalo da quelli compoſti pel Violino o Flauto*, were publiſhed by himſelf, and ſold at his lodgings in Suffolk-ſtreet. In theſe we meet with pleaſing and maſterly paſſages, but they are ſo inferior in force, contrivance, and invention, to the leſſons of Handel, that even his admirers, on a comparative view, muſt have regarded them as frivolous and trivial. The *adagios* are the beſt movements in them, and have notes of taſte and paſſages of expreſſion, which muſt have been then new to Engliſh ears. Bononcini, however, like other compoſers of his time, is very ſparing of his paſſages, and indulges idleneſs and want of invention by frequent *Roſalias*, which Handel ſeems always to avoid more than any compoſer of this period, except the Scarlattis, father and ſon. In ſeveral of theſe leſſons the ſubject is heard in one part or other throughout a whole movement: as in the minuet, page 35, the firſt bar is perpetual.

His funeral anthem for the Duke of Marlborough, was ſet and performed the ſame year, 1722. The ſhort ſymphony, and whole firſt movement are grand, and of a melancholy caſt. The ſecond movement has not much to recommend it. The third, is more languid, than paſſionate or pathetic. The fourth, is plaintive, but was not new at the time it was written. The fifth, and laſt movement has muſical merit, but none of true feeling, or genius; no "heart-rending ſighs," or ſuch exclamations of ſorrow and affliction as would naturally be expected from a man of great abilities, who either felt the words, or the loſs of his patron.

Bononcini was a celebrated and voluminous compoſer long before he arrived in England: his eighth work, conſiſting of *Duetti da Camera*, was dedicated to the Emperor Leopold, and publiſhed at Bologna in 1691 (*l*). The ſeven operas he compoſed during his

(*l*) An account has already been given of this work, in ſpeaking of chamber vocal duets, Vol. III. chap. viii.

reſidence in England, make but a ſmall part of his dramatic productions. He produced two operas at Rome in 1694; after this he went to Vienna, where he compoſed many operas and oratorios for the Imperial Court and Chapel. In 1720, he was again in high reputation as a dramatic compoſer at Rome, whence he was invited to London by the directors of the Royal Academy of Muſic. In 1732, he publiſhed *Twelve Sonatas for two Violins and a Baſe*. It was about this time that he was accuſed of arrogating to himſelf a madrigal compoſed by Lotti of Venice, and publiſhed in that city in 1705, in a work entitled *Duetti, Terzetti, e Madrigali a più Voci*, dedicated to the Emperor Joſeph. The title of the madrigal is *La vita caduca*, and has for initial line, *In una ſiepe ombroſa*. I am in poſſeſſion of the book in which this compoſition was printed, and, upon examination, am extremely aſtoniſhed that Bononcini would riſk the great reputation of which he was already in poſſeſſion, for a production which could increaſe it ſo little. The counterpoint of this madrigal is certainly correct, but it is dry, and all the ſubjects of fugue are ſuch as had been uſed by thouſands before Lotti was born. There are many madrigals by much older maſters, particularly Luca Marenzio, Stradella, and the elder Scarlatti, that are learned and pleaſing in modulation, and more fanciful and agreeable in the traits of melody that are uſed as ſubjects of imitation. Indeed, Bononcini's plagiariſm was as weak as wicked. I uſed to doubt the truth of the charge, from an idea that his reputation was ſo well eſtabliſhed, and his genius ſo fertile, that he had not the leaſt occaſion to have recourſe to ſuch illicit means of extending it. The crime of theft is very much aggravated when the thief is not impelled to it by want. Rich men and miſers have, however, been often detected in illegal appropriation. Yet upon a careful and critical examination of the works of John Bononcini, I think his wealth did not conſiſt in rich and deep mines of ſcience, nor were his reſources in learned and elaborate compoſition either in the eccleſiaſtical or madrigal ſtyle, very great. His performance on the violoncello, his cantatas, and his operas, had been admired in

in every part of Europe; but not content with partial fame, he aimed at univerſality. In his anthem for the funeral of the Duke of Malborough, he attempted to rival Handel in his grand church ſtyle; and finding in how much veneration well written madrigals were held at the Academy of Ancient Muſic in London, where Handel at this time was regarded as a modern, and an innovator, he was tempted to riſk the reputation he had fairly acquired, by trying to augment it in an illegal manner. Tradition had filled my mind with ideas of his abilities, which the examination of his works has diminiſhed; while a ſtrict ſcrutiny into Handel's productions has greatly augmented my veneration for that compoſer. I have now before me, in a printed pamphlet, all the letters that paſſed between the ſecretary of the Academy of Ancient Muſic and Signor Ant. Lotti on this occaſion, with ſuch teſtimonies and certificates from the moſt reſpectable profeſſors at Venice and Vienna, in proof of the madrigal in diſpute having been compoſed by that maſter and not by Bononcini, that not the leaſt doubt remains of the fact.

Soon after the funeral of the Duke of Malborough, the Counteſs of Godolphin, who, upon the deceaſe of her father, became Ducheſs of Malborough, as ſettled in his patent of creation, received Bononcini into her houſe, in the Stable-yard St. James's, and ſettled on him a penſion of £. 500 a year. Here he lived in eaſe and affluence, enjoying as an artiſt the *otium cum dignitate* in its full extent: the ducheſs having concerts twice a week, in which no other Muſic was performed to the firſt people in the kingdom than the compoſitions of her favourite maſter, executed by the principal ſingers of the opera. It is ſuppoſed that he gained a £. 1000 by the book of cantatas which he publiſhed by a two-guinea ſubſcription: many of the nobility ſubſcribing for five or ten copies; the Duke and Ducheſs of Queenſbury for twenty-five books each, and the Counteſs of Sunderland alone for fifty. After the diſpute concerning this madrigal, his importance and reputation diminiſhed conſiderably; and about the year 1733, he quitted the kingdom.

After

After which he reſided at Paris for ſeveral years, where he compoſed maſſes and motets for the Chapel Royal. At the concluſion of the peace of Aix la Chapelle in 1748, he was invited to Vienna by the Emperor of Germany to compoſe the Muſic for that occaſion, and is ſaid to have been preſented with eight hundred ducats for his trouble. After the celebration of the peace was over, quitting Vienna in company with Monticelli, he ſet off in the ſame poſt-chaiſe with this celebrated ſinger, for Venice, where they were both engaged, Bononcini as compoſer, and Monticelli as firſt man, in the operas for the enſuing Carnaval, in that city. Here we loſe ſight of this renowned compoſer, who if we ſuppoſe him to have been no more than thirty years of age in 1691, when his eighth work was printed at Bologna, and dedicated to the Emperor Leopold, he muſt at this time have attained his eighty-ſeventh year; which will give weight to the general opinion, that his life was extended to near a century!

May 10th, during the run of *Aſtyanax*, notice is given that a general court of the ſubſcribers will be held on the 15th, "when a new ſubſcription is to be propoſed." Which ſeems to imply a total expenditure of the ſum for which the members of this ſociety firſt engaged to be anſwerable. This meeting was adjourned till the 22d, "when all the ſubſcribers to the ſaid academy were deſired to be preſent, the new ſubſcription being then to be taken into conſideration."

On June 6th, the laſt night of the performance of *Aſtyanax*, and of the ſeaſon, according to the *London Journal*, a weekly newſpaper publiſhed June 10th, 1727, "A great diſturbance happened at the opera, occaſioned by the partizans of the two celebrated rival ladies, Cuzzoni and Fauſtina. The contention at firſt was only carried on by hiſſing on one ſide, and clapping on the other; but proceeded, at length, to the melodious uſe of cat-calls, and other accompaniments, which manifeſted the zeal and politeneſs of that illuſtrious aſſembly. The Princeſs Caroline was there, but neither her Royal Highneſs's preſence, nor the laws

of decorum, could reſtrain the glorious ardor of the combatants (*m*)."

July 13th, the following advertiſement appeared in the *Daily Courant*: "Whereas ſeveral perſons ſtand indebted to the Royal Academy for calls and otherwiſe, the court of directors do hereby order notice to be given, that they ſhall pay or cauſe to be paid, at the office in the Hay-market, or to the perſon attending them in that behalf, ſuch ſum or ſums as they are owing, on or before Wedneſday the 19th, inſt. otherwiſe they ſhall be obliged to cauſe proceſs to be made at law againſt them, in order to recover the ſame."

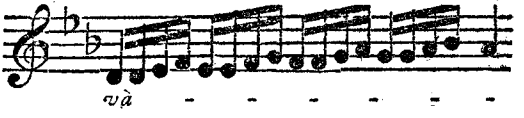
October 2d, in the ſame newſpaper, notice was given that "My Lord Chamberlain, at the requeſt of the directors of the Royal Academy of Muſick, had ordered a general court of the ſaid academy on the 6th, inſt. upon extraordinary buſineſs." This notice was repeated on the appointed day. On the 18th, another call of £. 5 per cent. payable the 25th, being the eighteenth call. On the 21ſt, in order to prevent frauds, the method of receiving tickets was changed: at the front and back-door a box was placed, leading into the ſtone paſſage in which gentlemen and ladies were deſired to drop their tickets at going into the houſe. Subſcribers only admitted by producing their ſilver tickets.

The autumnal ſeaſon began October 3d, with *Admetus*; and on the 11th of the next month, RICARDO PRIMO, RE D' INGHILTERRA, an opera, written by Rolli, and ſet by Handel, was firſt repreſented. This drama is dedicated in an Italian ſonnet by the poet to the new King, George II. The ſingers were the ſame as in the preceding winter: Seneſino, Boſchi, Baldi, Palmerini, Cuzzoni, and Fauſtina.

The introduction in this overture is one of the beſt written and the moſt ſpirited of all Handel's prefatory movements. At the eighth bar the firſt violin leads off a paſſage, which is inverted in the baſe for four or five bars in a very maſterly manner; and the

leading

leading notes to the firſt bar of the movement, after the cloſe, is full of fire. The fugue is admirably worked, and the three initial notes of the dux, or ſubject, are finely introduced in accompanying the ſolo parts for the hautbois (*n*). The want of a third movement for unlearned hearers, has kept this overture out of many a concert.

The firſt air for Cuzzoni: *Se perì l' amato bene*, is plaintive, pleaſing, and original. And the ſecond: *Vado per ubidirti*, for Fauſtina, is the moſt agreeable ſong of execution of the times. I have been told that the brilliancy of her voice made its way through the buſy accompaniment of this ſong in a manner which filled the whole theatre (*o*). A cloſe in this air appears for the firſt time, which has ſince become faſhionable, as well as the return to the ſubject in the *Da Capo*. There are fine things in Seneſino's firſt ſong: *Calmate le tempeſte*, but the ſubject paſſage is too often repeated. Fauſtina's ſecond air in this act: *Bella teco*, has an original character, and though the time is only *andante*, afforded opportunities to manifeſt a fine ſhake, and voluble throat. Cuzzoni's ſecond ſong is more *paſſée*. The ſubſequent air: *Agitato da fiere tempeſte*, for Seneſino, is in a grand ſtyle of bravura, and muſt have had a great effect when accompanied by a good orcheſtra, and thundered by ſuch a voice. Though many of the diviſions appear in his former ſongs, yet there is one paſſage which Farinelli, Bavereſe, Monticelli, and other ſingers of later times, frequently introduced in their ſongs of execution as an extraordinary feat: 

Nothing can be more elegant and pleaſing than the next air for Cuzzoni: *Di notte il pelegrino*. This is followed by a baſe ſong for Boſchi,

(*n*) If there is any thing leſs pleaſing than the reſt in the theme of this fugue, it is the fifth note in the ſecond bar, which is aukward to the hand, and not very pleaſing to the ear. In modern times this G would have been ſharp.

(*o*) E was a remarkably powerful note in this ſinger's voice, and we find moſt of her capital ſongs in ſharp keys, where that chord frequently occurred.

fugato in the accompaniment with Handel's uſual ſuperiority. The ſubſequent air for Fauſtina has no peculiar character of execution or expreſſion, but might be made very agreeable by a good ſinger and a good band. Cuzzoni's next ſong: *Caro vieni a me*, is truly captivating, and needs only to be ſung by a ſinger of taſte and feeling, to be modern now, or at any more diſtant period from the time of its firſt performance. The ſhort but exquiſite cavatina: *Quanto tarda*, in Handel's beſt ſtyle of cantabile, is a *canevas* which a great ſinger only can colour, and ſouls ſuſceptible of pleaſure from the moſt ſelect and ſentimental ſounds can truly enjoy. After this, Fauſtina has a coquetiſh, gay, and lively air: *A i guardi tuoi*, with two or three *volate* in it, which however laborious to ſluggiſh throats were ſport to her. *Nube che il ſole*, is a very agreeable air, which was ſung by Seneſino. After this Fauſtina had an air, *L' aquila altera*, in a very maſterly ſtyle of compoſition, which has been long baniſhed from the opera-houſe. The duet which finiſhes the ſecond act, has in it many fine paſſages, but ſome of them having been frequently uſed by Handel elſewhere, are more withered and faded than the reſt.

In the third act, Seneſino's firſt ſong: *All' orror delle procelle*, is a ſong of great execution, not only for that time, but for any time, and any ſinger. Handel's fire blazes in the orcheſtra, and the whole compoſition glows with genius. Cuzzoni ſung the next air: *Morte vieni*, which is mixt with accompanied recitative, and is in a very ſublime ſtyle of pathetic. The next air: *Quell' innocente*, in a totally different ſtyle from the other two, was ſung by Fauſtina, and is in the higheſt degree graceful and pleaſing. I have never met with three ſucceſſive airs by the ſame compoſer, at once ſo beautiful and ſo various. After theſe, Boſchi has an air of great fire and ſpirit, in which all the parts are buſy, but that of the firſt violin is remarkably cramp and difficult. The air which ſucceeds this: *Bacia per me la mano*, ſeems to me one of the fineſt pathetic airs in all Handel's works; it was ſung by Cuzzoni, and though there is a peculiar character ſupported throughout in the baſe, and the violins and tenor are almoſt conſtantly employed, the melody

of the voice-part is never diſturbed, but is uniformly clear and plaintive, from the beginning to the end. After theſe five capital ſongs, there are three others that have conſiderable merit: one for Cuzzoni, with a German-flute accompaniment; one for Fauſtina, with very difficult diviſions; and a very ſweet and graceful air for Seneſino: *Volgete ogni deſir*. Upon the whole, the laſt act of *Richard* is replete with beauties of every kind of compoſition, and ſeems not only the beſt of this particular opera, but of any that I have yet examined.

The performance of this opera was continued till December 16th, having eleven repreſentations; after which *Aleſſandro* and *Radamiſto*, were revived, and alternately performed till February 17th, 1728, when SIROE a new opera, by Handel, was firſt repreſented.

Dec. 4th, a general court was called for chuſing a deputy-governor and directors for the year enſuing, on which occaſion none would be allowed to vote who had not paid their arrears. December 23d, a nineteenth call, for £. 5 per cent. on all the ſubſcribers.

1728. The opera of *Siroe*, which at preſent every one acquainted with the Italian language almoſt knows by heart, was ſo new to my countrymen at the time it was firſt brought on our ſtage, that Nicolino Haym ventured to dedicate the poem to the directors and ſubſcribers of the Royal Academy of Muſic, as his own *(p)*, and the plagiariſm, however flagrant, ſeems to have been ſucceſsful; for it does not appear that it was ever detected. This drama, written expreſsly for Venice in 1726, was firſt ſet by the celebrated Leonardo Vinci, for the theatre of San Giangriſoſtomo in that city; but it has ſince been ſet by almoſt every eminent compoſer who has been employed for the ſtage. Upon collating the poem which Handel ſet with the opera of *Siroe*, in the third volume of Metaſtaſio's works, there appears very little difference between them, except that Haym has foiſted into his edition two or three airs of

(p) Alli eccellentiſſimi ed illuſtriſſimi Signori Li Signori Direttori, e ſottoſcrittori dell' Accademia Reale di Muſica Umilmente dedica queſto Drama l' umiliſſimo e devotiſſimo Servitor loro, N. Haym. Theſe words ſpread out on the ſurface of a whole page, have all the appearance of author-like appropriation.

a much coarſer texture than can be found in that of the original author (*q*).

In the firſt movement of the overture there are two or three ſtrokes of bold and happy modulation, particularly the A flat in the baſe of the twelfth bar, which manifeſt the great maſter. The fugue, of which the third bar of the ſubject, which furniſhes the chief ſolo parts for the hautbois, has been too often uſed by others to give much pleaſure now, is treated with his uſual ſuperiority and ſtrength; and the jig was always a favourite as long as movements in that meaſure were in faſhion. Handel himſelf ſeems to have been not inſenſible to its merit, for I heard him play it by memory as a leſſon at Mrs. Cibber's, with wonderful neatneſs and ſpirit near twenty years after it was compoſed.

The ſingers were the ſame as in the opera of *Riccardo*. The firſt air for Boſchi: *Se mio paterno amore*, is in the free and animated ſtyle of many of the excellent baſe ſongs he wrote for that performer. Fauſtina's firſt ſong: *D' ogni amator la fede*, may perhaps have been ſince ſet to a more graceful melody, but has never been accompanied with ſo much meaning and ingenuity. Seneſino's firſt air: *Se il labbro*, was not, at the time it was firſt performed, in ſo captivating a ſtyle as many others which Handel had compoſed for him, and yet there are ſtill paſſages in the baſe and accompaniment which are heard with pleaſure by true judges of compoſition. Palmireni's firſt air: *O placido il mare*, is ſpirited, and required conſiderable agility of throat in the execution. To the words of Seneſino's next air: *La ſorte mia tiranna*, ſo many other airs are vibrating in modern ears, that Handel's would not now be fairly heard; but with Seneſino's voice and action it doubt-

(*q*) This drama, the firſt of Metaſtaſio's writing that was performed in this country, had certainly more poetical merit than any which Handel had as yet ever ſet to Muſic, though he long remained ignorant perhaps of the real author.

During the run of this opera there was a call by the court of directors on all the ſubſcribers to the Royal Academy of £3. per cent. which was the twentieth call, to be paid on or before the 30th of March. And April 3d, the governor and court of directors ſummoned a general court, "to conſult ſuch meaſures as may be thought moſt proper for the ſpeedy recovery of all their debts." Another call of two and a half per cent. being the twenty-firſt call, on or before the 24th of April.

leſs had a fine effect in 1728. The ſubſequent air: *Vedeſte mai*, for Fauſtina, is extremely pleaſing, and muſt have exhibited the brilliant execution of that ſinger to great advantage. The words of the air with which Haym has finiſhed the firſt act: *Or mi perdo*, which Handel has adapted in his foul ſcore to the Muſic of another air: *Ho nel ſeno*, are not the ſame as in Metaſtaſio, who terminates the act with *Fra l' orror della tempeſta*, which has been often admired as a dramatic ſong of paſſion and execution in the *Siroe* of different compoſers. Handel's air to the words *Or mi perdo*, is originally and beautifully accompanied (*r*).

The ſecond act begins with an exquiſite cantabile: *Deh! voi mi dite*, for Seneſino, which wants nothing but length to render it equal to Handel's moſt excellent ſongs of that kind. The next air: *Mi lagnerò tacendo*, ſung by Cuzzoni, is a beautiful Siciliana of a peculiar caſt. The complaint expreſſed in the words and melody is admirably enforced from time to time by a ſingle note in the violin accompaniment. After this Seneſino had a very pleaſing and dramatic air: *Mi credi infedele*, in which the accompaniment is modern and the modulation affecting and maſterly. Fauſtina's next air: *Sgombra dall' anima*, long enjoyed the public favour for the natural gaiety of the melody. The air *Fra l' orror*, with which Metaſtaſio has terminated the firſt act, Haym has tranſplanted into the fifth ſcene of the ſecond. Handel has ſet it to an admirable inſtrumental movement in five parts, ſtrictly *fugato*. As it was written for Baldi, a ſinger of no great abilities, he took the opportunity of rendering the compoſition intereſting by aſſigning the chief part of the buſineſs to the inſtruments, which, ſo employed, were better worth hearing than the voice. Boſchi had the next air: *Tu di pietà mi ſpogli*, which is ſpirited, and caſt in a different mould from all his other admirable ſongs. The ſubſequent air: *Fra dubbj affetti*, is leſs happily ſet than uſual with Handel in compoſing for Seneſino: it is a ſoothing minuet, but without dignity or

(*r*) There is an air wanting in the ſcore: *Chi è più fedele*, and inſtead of it two or three ſcenes of another opera, in which the names of *Olibrio* and *Placidia* two characters in a drama written by Apoſtolo Zeno, occur.

paſſion.

paſſion. Cuzzoni had the next air: *L' aura non ſempre*, which is light and gay, but unmarked by any peculiar force or expreſſion; but the final air of this act: *Non vi piacque, ingiuſti Dei*, is one of the moſt elegant, beautiful, and pathetic, in all Handel's works; it was ſet for the Fauſtina, and conveys an idea of her great abilities as a cantabile ſinger, as moſt of her other ſongs do of neat and brilliant execution.

The third act begins with a ſhort and ſpirited ſymphony, conſiſting of only twenty-two bars; in which, however, Handel's fire began to blaze ſufficiently to make us wiſh it had been longer. The firſt air, for Cuzzoni: *Se il caro Figlio*, is graceful and pleaſing, and was among the favourite ſongs of that ſinger. The next air: *Gelido in ogni vena*, is ſo fine a compoſition of the grand pathetic kind, that it is difficult which moſt to admire, the richneſs of the harmony, learning of the modulation, texture of the parts, or expreſſion of the words. Palmerini ſung the ſubſequent air: *Benchè tinta*, which has merit and fire in the compoſition, though it was not likely to be a favourite, as he was not a captivating ſinger, and performed a deteſtable character in the drama. The whole next ſcene, beginning with an accompanied recitative: *Son ſtanco*, and ending with the air *Deggio morire*, for Seneſino, was juſtly admired, at the time of its firſt performance, and is ſtill new and replete with refinements, which have been imagined of much later times (*s*). In the ſymphony to the accompanied recitative, Handel ſeems to have made a new uſe of *piano* and *forte*, and in the ſecond violin, tenor, and baſe parts of the ſubſequent air, to have anticipated the quiet accompaniment of modern times. Fauſtina had the next air: *Ch' io mai vi poſſa*, which has few peculiar beauties of invention or expreſſion; and the air in the next ſcene for Seneſino: *Se l' amor tuo*, though the voice-part is graceful and pleaſing, is rendered ſomewhat monotonous by a too frequent repetition of the ſame paſſage in the ſymphony and accompaniment. But the following air: *Torrente creſciuto*, for Cuzzoni, is perhaps the moſt elegant, fanciful, and pleaſing, of all Handel's dramatic

(*s*) See *Sketch of Handel's Life*, p. 24, & ſeq.

ſongs

ſongs of the *bravura* kind. The next air: *La mia ſperanza*, and the laſt in the opera, was ſung by Fauſtina. It is of the ſame kind, gay and agreeable; but ſeems now the eldeſt of the two by many years.

This opera, of which Handel himſelf, in the foul ſcore preſerved in his Majeſty's collection, has ſigned and dated the *coro finale*, "London, February 5th, 1728," contains many proofs of the ſuperior abilities of this great compoſer; but chiefly in the laſt act, which ſeems greatly to ſurpaſs, in muſical excellence, the reſt of the drama.

The opera of *Siroe* was firſt performed February 17th, when it was honoured with the preſence of their Majeſties, the Princeſs Royal, Princeſs Amelia, and Princeſs Caroline. It had nineteen repreſentations ſucceſſively; but having a very powerful rivalat Lincoln's-Inn Fields, in the Beggar's Opera, which came the out ſame winter, joined to the factious diſputes concerning the ſuperiority of the ſingers, this was not an auſpicious ſeaſon for the muſical drama.

A letter aſcribed to Dr. Arbuthnot, which was inſerted in the London Journal, March 23d, during the firſt run of *Siroe*, deſcribes the declining ſtate of operas at this time ſo well, that I ſhall inſert part of it here, as a fragment of muſical hiſtory.

"As there is nothing which ſurpriſes all true lovers of Muſick more, than the neglect into which the Italian operas are at preſent fallen, ſo I cannot but think it a very extraordinary inſtance of the fickle and inconſtant temper of the Engliſh nation: a failing which they have always been endeavouring to caſt upon their neighbours in France, but to which they themſelves have at leaſt as good a title; as will appear to any one who will take the pains to conſult our hiſtorians." After ſeveral other juſt reproaches, for the childiſh eagerneſs with which we had diſcarded our own language and Muſic for the Italian, which the inſtant we had acquired in the greateſt perfection, only ſerving to raiſe diſputes among us and to divide the nation into parties, proved that our exceſſive fondneſs for Italian operas proceeded not from a true taſte for good Muſic, but a violent affectation of it. The author concludes in the following

lowing manner: "The *Beggar's Opera*, I take to be a touch-ſtone to try Britiſh taſte on; and it has accordingly proved effectual in diſcovering our true inclinations; which, how artfully ſoever they may have been diſguiſed for a while, will one time or other ſtart up and diſcloſe themſelves. Æſop's ſtory of the cat, who at the petition of her lover was changed into a fine woman, is pretty well known: notwithſtanding which alteration, we find, that upon the appearance of a mouſe, ſhe could not reſiſt the temptation of ſpringing out of her huſband's arms to purſue it; though it was on the very wedding night. Our Engliſh audience have been for ſome time returning to their cattiſh nature; of which ſome particular ſounds from the gallery have given us ſufficient warning. And ſince they have ſo openly declared themſelves, I muſt only deſire they will not think they can put on the fine woman again, juſt when they pleaſe, but content themſelves with their ſkill in catter-wauling.

"For my own part, I cannot think it would be any loſs to real lovers of Muſic, if all thoſe falſe friends, who have made pretenſions to it only in compliance with the faſhion, would ſeparate themſelves from them; provided our Italian opera could be brought under ſuch regulations as to go on without them. We might then be able to ſit and enjoy an entertainment of this ſort, free from thoſe diſturbances which are frequent in Engliſh theatres, without any regard, not only to performers, but even to the preſence of Majeſty itſelf. In ſhort, my comfort is, that though ſo great a deſertion may force us to contract the expences of our operas, as would put an end to our having them in as great perfection as at preſent, yet we ſhall be able, at leaſt, to hear them without interruption."

1728. The opera of TOLOMEO RE D'EGITTO, written by Haym, was firſt performed April 30th, by the ſame ſingers as *Siroe*. In the dedication to the Earl of Albemarle, the author implores the protection of this nobleman for operas in general, as "being on the decline (*t*)." Whether this was occaſioned by the feuds

(*t*) *Fate, che da lei prenda vigore il ſiſtema delle opere quaſi cadenti nell' Inghilterra.*

con-

concerning Handel and Bononcini, Fauſtina and Cuzzoni, or from caprice or ſatiety, I know not; but if there ever was a time when this ſpecies of amuſement merited the national ſupport more than another, it ſeems to have been at this period, when we were in poſſeſſion not only of the beſt compoſer in Europe, but the three greateſt ſingers which the lyric ſtage could boaſt.

The fugue in the overture to *Ptolomy* is written on a ſubject ſo lively, and is treated with ſuch freedom and ſpirit, that none of the trammels of this ſpecies of compoſition appear in the execution. And though the firſt three bars of the movement are almoſt entirely built upon the common chord of the key-note, no idea of monotony, or want of variety in the harmony, is excited during the performance. The French-horns in this fugue were unuſual, and have an admirable effect.

The firſt ſcene opens with a very fine accompanied recitative, which with Seneſino's voice and action muſt have had a great effect. The ſubſequent air for the ſame ſinger: *Cielo ingiuſto*, is ſpirited, and has the hand of a maſter upon it, but the ſtyle and paſſages are now a little antique. The next air: *Non lo diro*, for Baldi, is an elegant ballad; but the third air: *Quell' onda*, ſet for Fauſtina, is the moſt elegantly gay and fanciful imaginable; performed by ſuch a ſinger, and neatly accompanied, it would pleaſe now as much as ever; as would the ſubſequent beautiful paſtoral for Cuzzoni: *Mi volgo ad ogni fronda*, which is of all times and all places. Fauſtina's next air: *Se talor*, is in a ſtyle which Handel's pen, and the ſingers of the time, could render expreſſive; but it has ſo long been diſcontinued, that we now hardly know how to perform, or hear it. After this, there is a ſhort but beautiful Siciliana: *Tiranna miei penſieri*, which was ſung by Seneſino. The next, is an elaborate and pathetic compoſition in ſeven parts, to the words: *Fonti amiche*, for Cuzzoni, which did the compoſer and performer equal credit. After this, an agreeable baſe ſong, and a pathetic air: *Torna ſol*, for Seneſino, of the moſt ſoothing and tender kind, finiſhed the firſt act.

The ſecond act begins with a cantabile air of a very beautiful and uncommon caſt: *Voi dolci aurette*, ſung by Fauſtina; to whom the ſecond air: *Quant' è felice*, was likewiſe aſſigned. This air, though not rapid, ſeems to have been written for her peculiar talent of neat execution. The next air: *Aure portate*, for Cuzzoni, ſeems now old-faſhioned and common, from the frequent uſe which others have ſince made of the paſſages. The ſubſequent air: *Se un ſolo è quel core*, for Seneſino, is not of the firſt claſs of pathetic; it is languid, without paſſion or novelty. The following air: *Il mio core*, ſung with the ſpirit and preciſion of a Fauſtina, would always pleaſe. The next ſong: *Pur ſento*, for Baldi, is a pleaſing compoſition. Then follows an air that was called the echo ſong: *Dite che fà?* chiefly ſung by Cuzzoni; ſeveral of the paſſages, however, were repeated by Seneſino, behind the ſcenes, by which his recognition was brought about in the drama. The melody of this air is extremely graceful and pleaſing, and the accompaniments are rich and beautiful. Boſchi has, after this, an admirable baſe ſong: *Piangi pur*, with a running accompaniment in a very bold and maſterly ſtyle. The ſecond act is terminated by one of the moſt pleaſing of all Handel's duets, in the favourite ſtyle of the times: *Se il cor ti perde*. The imitations are natural and plaintive, and the accompaniment quiet and curious.

The third act begins with a ſhort but very pathetic and expreſſive accompanied recitative. Baldi ſung the firſt air in this act: *Se l' interno*, which is ſpirited and uncommon. The next which is a very agreeable baſe ſong: *Sarò giuſto*, was ſung by Boſchi. Fauſtina's firſt air in this act: *Voglio amore*, is leſs happily compoſed than the ſongs which Handel uſually gave her; and the ſubſequent air, for Cuzzoni: *Senza il ſuo bene*, though plaintive, has loſt much of its grace and novelty by time. After this, Fauſtina has an air of paſſion and ſpirit: *Ti pentirai*, which her neat execution muſt have rendered captivating. Seneſino had the next air: *Son qual Rocca*, which has in it a conſiderable portion of Handel's fire and thunder; the ſtyle, however, is now no longer in uſe for a firſt

ſinger at the opera. Cuzzoni's next air: *Torna omai*, is an *andante*, and is pleaſing; but not of the firſt claſs in the *grazioſa* ſtyle. The whole next ſcene for Seneſino, conſiſting of an accompanied recitative, beginning: *Innumano Fratel*, and an air: *Stille amare*, with which it is terminated, is, however, ſo pathetic and maſterly in a truly grand dramatic ſtyle, that it ought to ſave the worſt opera, in other reſpects, that was ever compoſed. After this, a lively duet, and a very gay chorus terminate the drama; which, though it abounds with fewer ſtriking and favourite airs than many of Handel's preceding operas, has many that are beautiful, and ſome in his beſt ſtyle of writing. The author himſelf has ſettled the time when this compoſition was finiſhed by the following memorandum, on the laſt page of his Majeſty's original ſcore: "*Fine dell' opera, G. F. Handel, April 19th*, 1728."

This drama was performed but ſeven times, during its firſt run; after which, *Admetus* was repreſented three times: May 25th, 28th, and June the 1ſt, which not only terminated the ſeaſon, but was the laſt opera performed under the auſpices and direction of the *Royal Academy of Muſic*; an inſtitution, in the ſupport of which the whole ſum of £.50,000, originally ſubſcribed, ſeems to have been ſunk in leſs than ſeven years, beſides the money produced by the ſale of tickets, and that which was taken at the door, for the admiſſion of non-ſubſcribers.

The governor and directors of the Royal Academy of Muſic, after the ſum originally ſubſcribed for its ſupport was expended, relinquiſhed the idea of entering into new engagments for amuſing the public at their own expence. Indeed, either from the difficulty of finding a ſufficient number of ſubſcribers that were willing to involve themſelves in ſo coſtly and hazardous an enterprize, or from an opinion that the opera being no longer in an infant ſtate, was now robuſt enough to *go alone*, it appears by the bills and advertiſements, that there were no annual ſubſcribers in 1727, but its whole maintenance and ſupport depended on the original ſubſcribers and public favour. Whether the feuds which ſo long agitated the critics and patrons of Muſic, concerning the abilities

abilities of Handel and Bononcini, and of Fauſtina and Cuzzoni, precipitated the diſſolution of the Royal Academy, or the diſagreement between Handel and Seneſino, cannot now be eaſily determined. Perhaps all theſe cauſes conſpired to relax diſcipline and to tire the public; for though zeal and attention were at firſt ſtimulated by theſe debates, yet they ſeem to have been ſucceeded by diſguſt and indifference.

At the cloſe of this ſeaſon the whole band of ſingers diſperſed, and the next year we find Seneſino, Fauſtina, and Baldi, performing in one theatre at Venice, and the Cuzzoni, with Nicolini, Farinelli, and Boſchi, at another, in the ſame city.

May 15th, a general court was ſummoned of all the ſubſcribers to the Royal Academy of Muſic. And on the 16th, notice was given in the ſame paper, "That the general court of the Royal Academy of Muſic ſtands adjourned till eleven o'clock on Wedneſday next, the 22d inſt. in order to receive any further propoſals that ſhall be offered for carrying on the operas." Another meeting, by adjourment, on the 29th. On the 31ſt, "The general court of the Royal Academy of Muſic ſtands adjourned till eleven o'clock on Wedneſday the 5th of June next, in order to conſider of proper meaſures for recovering the debts due to the Academy, and diſcharging what is to due to performers, tradeſmen, and others; and alſo to determine how the ſcenes, cloaths, &c. are to be diſpoſed of, if the opera cannot be continued. N. B. All the ſubſcribers are deſired to be preſent, ſince the whole will be then decided by a majority of votes."

Nothing farther appeared in the newſpapers concerning the Royal Academy of Muſic, till December 2d; when the following advertiſement was inſerted in the Daily Courant: "The time appointed by the charter of the Royal Academy of Muſic for chuſing a deputy-governor and directors of the ſaid Academy, being on the 22d of November in each year, or within fourteen days after, notice is hereby given, that a general court, by order of the governor of the ſaid Academy, will be held at twelve o'clock on Friday next, being the 6th inſt. at the uſual place in the Hay-market." Whether the

the court ever met, or any meaſures were taken, in conſequence of this advertiſement, does not appear.

In the autumn of this year, and the ſpring of the next, the opera-houſe was ſhut up, and the muſical drama ſuffered to lie fallow till December 2d.

1729. Though there was no vocal opera performed at the theatre in the Hay-market this year, yet January 23d, there was a ball; February 13th another; and April 10th, "an aſſembly with ſeveral alterations; to begin with the *inſtrumental opera of Radamiſtus*." Indeed, Handel had prepared the ſoil for cultivation by a new *compoſt*, and had tranſplanted new exotics from Italy, in order to try the influence of our climate upon them. For finding the theatre abandoned by the ſingers, and unſupported by its former patrons, he entered into an engagement with Heidegger, who was then in poſſeſſion of the opera-houſe, to carry on the muſical drama at their own riſk. And in order to ſave time, and not to truſt to the uncertainty of report concerning the abilities of diſtant performers, in the autumn of 1728, he ſet off for Italy, where he engaged an entire new band of ſingers, who did not, however, arrive in London before the autumn of the year following. Theſe were announced to the public in the Daily Courant for July 2d, 1729, in the following manner:

"Mr. Handel, who is juſt retuned from Italy, has contracted with the following perſons to perform in the Italian operas: Signor Bernacchi, who is eſteemed the beſt ſinger in Italy. Signora Merighi, a woman of a very fine preſence, an excellent actreſs, and a very good ſinger, with a counter-tenor voice. Signora Strada, who hath a very fine treble voice, a perſon of ſingular merit. Signor Annibale Pio Fabri, a moſt excellent tenor, and a fine voice. His wife, who performs a man's part exceeding well. Signora Bertoldi, who has a very fine treble voice; ſhe is alſo a very genteel actreſs, both in men and women's parts. A baſe voice from Hamburgh, there being none worth engaging in Italy." This laſt was John Godfrid Riemſchneider.

Theſe

Theſe new performers gave birth to new ideas and a new ſtyle, particularly in diviſions, which by writing for nearly the ſame ſingers during ſix or eight years, Handel had often repeated.

The firſt opera in which he employed his new ſingers was LOTHARIUS, a drama written by Matteo Noris, and originally called *Berengario Re d' Italia* (*u*). The firſt repreſentation of this opera did not take place till December 2d; whether this late commencement of the ſeaſon, after a *Sabbatical year*, was occaſioned by the late arrival of the vocal performers, or by obſtacles which are now forgotten, is at preſent difficult to diſcover. The ſcore was not finiſhed till November 16th, according to Handel's own record (*x*); ſo that it was tranſcribed, got by heart, rehearſed, and brought on the ſtage, in the fortnight.

The firſt movement of the overture is majeſtic and pleaſing; and the ſecond movement, which is a fugue upon two gay ſubjects in triple time, is chiefly conſtructed on a *ground-baſe*, and is perhaps the laſt agreeable and ſucceſsful effort of a great compoſer under ſuch reſtraint. It is a ſpecies of writing which admits of ingenuity, but is neceſſarily monotonous. The laſt air of this overture is gay and graceful.

The firſt ſcene opens with a cavatina, of a very uncommon caſt: *Grave è il faſto di regnar*; it has never been printed, but was probably intended to diſplay the peculiar abilities of the new tenor, *Annibale Pio Fabri* (*y*). The ſecond air: *Non penſi quell' altera*, was

(*u*) The Engliſh edition of this drama is printed without preface, dedication, or the leaſt information concerning the poet.

(*x*) "*Fine dell' opera, G. F. Handel, November 16th*, 1729." MS. in his Majeſty's poſſeſſion.

(*y*) The merit of this tenor was often ſufficient in Italy to ſupply the want of it in the principal ſoprano. Indeed, Bernacchi was at this time paſt his meridian; his voice was never good, but now little was left, except a refined taſte and an artificial manner of ſinging, which only profeſſors and a few of the moſt intelligent part of the audience could feel or comprehend. I purchaſed, at a ſtall, ſome years ago, an old muſic-book, in which were *Solfeggi di Soprano, del Signor Annibale Pio Fabri*, by which we may judge of his taſte and knowledge. They contain many of the uſeful as well as ornamental paſſages of the day, and thoſe of Leo, that have been ſo long celebrated, and uſed as leſſons to form the greateſt ſingers in Europe, can boaſt no other merit. Many of the paſſages are now become ſo common and vulgar as to be ſhunned by all good compoſers; and are, therefore, uſeleſs to ſingers of modern Muſic.

was performed by the ſame ſinger; it is a ſong of ſpirit, but the voice-part is not loaded with diviſions, like modern tenor ſongs, of which though the ſubjects are frequently grand and intereſting, yet the conſtant *roulemens* which it is thought neceſſary to give to the voice, ſoon degrade it to the level of a mere inſtrument which has nothing to do with poetry or articulation. The diviſions in this air of Handel, which are numerous, are given with great propriety to the violin, by which means the ſinger was allowed more leiſure for action, energy, and expreſſion of the words (*z*). The third air: *Venne a colei*, was ſung by Signora Merighi; it is written in the contralto, in F, though it was afterwards printed five notes higher. It is a natural, and pleaſing air, which required no great abilities to execute (*a*). The ſubſequent air: *Per ſalvarti*, is in triple time, and was ſung by Signora Bertolli, in a male character. The moſt ſtriking paſſage in this ſong was afterwards uſed by Handel in his favourite minuet in the concerto he played in the oratorio of Eſther: &c. See his ſecond Organ Concerto. Bernacchi's firſt ſong: *Rammentati cor mio*, is an air of great dignity, and ſuſceptible of much taſte and expreſſion; particularly as Handel judiciouſly left this ſinger to himſelf undiſturbed by inſtruments, through which his voice had not ſufficient force to penetrate. The firſt ſong that was ſung by the new baſe voice, Riemſchneider: *Se il mar promette calma*, though it was never printed, is admirable for the contrivance of the parts, as well as vocal melody; it is in a different ſtyle from all the airs of Handel previouſly attempted for Boſchi, or afterwards for Montagnana, and may be ranked among his moſt ingenious and ſpirited compo-

ſic, who require exerciſes for the voice formed of all ſuch diviſions and difficulties as are in the higheſt favour with great compoſers and with the public: otherwiſe their labour is vainly beſtowed on uſeleſs and inelegant traits of melody, that are not likely to occur, or to give pleaſure to a polite audience, if accidentally introduced as changes or embelliſhments to airs in preſent uſe.

(*z*) This air which was printed in C, is in A, in Handel's original ſcore.

(*a*) Haſſe afterwards worked on the ſame theme in *Gianguir*, but in different meaſure, to the words: *Perto ſe vuoi così.*

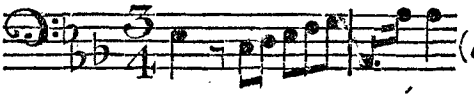
ſitions of that kind. The next air: *Quel cor che mi donaſti*, the firſt that STRADA ever ſung on our ſtage, ſeems chiefly calculated to diſplay her fine and brilliant ſhake, for which there are more than thirty occaſions in the courſe of the ſong. This ſinger had many prejudices to combat on her firſt arrival in this country: the enemies of Handel were of courſe unwilling to be pleaſed with any part of the entertainment he had provided for the public; the abilities of Cuzzoni and Fauſtina had taken poſſeſſion of the general favour; and Strada's perſonal charms did not aſſiſt her much in conciliating parties, or diſpoſing the eye to augment the pleaſures of the ear; for ſhe had ſo little of a Venus in her appearance, that ſhe was uſually called the *Pig*. However, by degrees ſhe ſubdued all their prejudices, and ſung herſelf into favour, particularly with the friends of Handel, who uſed to ſay that by the care he took in compoſing for her, and his inſtructions, from a coarſe ſinger with a fine voice, he rendered her equal at leaſt to the firſt performer in Europe. Bernacchi's ſecond ſong, in this act: *Già mi ſembra*, has no peculiar merit; it is an allegro with a very thin accompaniment, and the melody itſelf is not very ſtriking. There is a gay chorus: *Viva, viva*, after this air, in Handel's manuſcript ſcore, of which even the words are not printed. After this Merighi had a lively air: *Orgoglioſetto và l' augelletto*, in triple time and in a minor key, which is not of a kind to have been ever in high favour. The next: *Scherza in Mar*, and the laſt in the act, is an *aria di bravura*, for Strada, in which Handel has given her many of his favourite diviſions, which frequently occurred to him afterwards in compoſing and playing. It is a ſpirited ſong, in which not only the ſinger, but orcheſtra, has much to do (*b*).

The ſecond act opens with a ſhort but admirable military ſymphony at the cloſe of a battle, followed by an accompanied recitative. The firſt air in this act: *Regno, e grandezza*, which was ſung by Annibale Pio Fabri, is calculated to diſplay a good actor and ſinger of conſiderable execution; but as this air was not print-

(*b*) This air ſeems to loſe ſome of its original ſpirit by being tranſpoſed from A ſharp, in which it was compoſed, to G.

ed, it ſeems as if it had not been in much favour with the public. The ſubſequent air, *Tiranna, ma bella*, ſung by Bernacchi, is natural and pleaſing, but not of that kind which, if well performed, would eſtabliſh the character of the ſinger, either for agility, taſte, or expreſſion. The Strada's firſt air in the ſecond act: *Menti eterne*, is truly pathetic, and fit only for a ſinger poſſeſſed of ſcience and feeling. After this, there is a ſpirited air in Handel's ſcore: *Non t' inganni la ſperanza*, which was ſung by the German Baritono, Riemſchneider, that was not printed; indeed, as none of this performer's ſongs were publiſhed with the reſt of the opera, ſoon after its firſt repreſentation, it ſeems to imply his want of ſucceſs on the ſtage. The next air: *Arma lo ſguardo*, compoſed for the Merighi, in the contralto, is injured, in the printed copy, by a tranſpoſition from its original key of F minor to A natural. There is much peculiar ſpirit of haughtineſs and diſdain in this air, that ſuited the ſituation of the ſinger in the character of Matilda. The following air: *Bella, non mi negar*, for Bertolli, who performed a man's part, though it is a pleaſing compoſition, was not printed, which it certainly would have been, had a ſinger of the firſt claſs awakened the attention of the public. Another reaſon may be aſſigned for the next air: *D' una torbida ſorgente*, not having a place in the printed copy: it was probably too new and ingenious in the accompaniment to be generally admired or comprehended. Bernacchi had, after this, a cavatina: *Quanto, più forte*, of great beauty, of which the ſymphony is grand and original. This air, which was never printed, is followed by a brilliant and agreeable ſong of execution: *D' inſtabile fortuna*, which was ſung by the tenor, Fabri. After which, the act is terminated by a charming air, richly accompanied: *Non diſperi pelegrino*, for Bernacchi. Several paſſages in this ſong occurred to Handel in ſubſequent compoſitions, particularly in *Return, O God of hoſts*, where there is a modulation into the minor third of the key.

The third act begins with a ſhort ſpirited ſymphony, whence he afterwards drew ſeveral paſſages for his organ concertos. Strada's firſt air: *Non ſempre invendicata*, which is not printed, has infi-

nite ſpirit, and affords opportunities for good action as well as ſinging; while the orcheſtra ſupports the ſituation of the performer with great force and effect. This is followed by an impaſſioned air: *Vi ſento ſi*, for Fabri, in which there is a paſſage in the accompaniment of peculiar energy, which, tho' often repeated in different modulations, is always welcome:  (*c*).

The next air: *Quel ſuperbo*, which was ſung by the Merighi, and is not printed, has great inſtrumental and dramatic ſpirit. Then after a ſhort military ſymphony, there is an admirable baſe ſong: *Alza al ciel*, in Handel's beſt ſtyle, which was ſung by Riemſchneider, but never printed. The next air: *Vedrò più liete*, compoſed for Bernacchi, has many diviſions in triplets, and abounds with ſpirit more than any other ſong that was aſſigned to this ſinger in the opera (*d*). Merighi then has an air of character: *Impara codardo*, which has conſiderable ſpirit and originality. This is followed by a pathetic and ſupplicating air of a peculiar caſt: *S' è delitto*, ſung by Bertolli; and a very pleaſing duet: *Si bel ſembiante*, with which, after a chearful chorus, the opera is terminated. Upon the whole, though this has many agreeable ſongs, it abounds with fewer airs on great and maſterly ſubjects than many of his preceding operas; and whether oppreſſed by oppoſition and leſs ſupported by his ſingers than formerly, his invention ſeems to have been leſs fertile than uſual, to which the ſucceſs of the ſongs ſeems to have been proportioned; as no one of them appears to have ever been in general favour throughout the nation.

1730. This opera continued in run from December 2d till January 13th, 1730, and had ten repreſentations. After which, *Julius Cæſar* was revived, and performed nine nights. And February 24th, a new opera was brought on the ſtage, called PARTHENOPE, written by *Silvio Stampiglia*, originally for Naples, but new ſet by Handel, for the ſame ſingers as performed in *Lotharius*.

(*c*) This paſſage occurs in one of his hautbois concertos.

(*d*) Though this air is printed in G, the original ſcore is in E ſharp.

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The overture of this opera isleſs captivating than that of any of his former productions of this kind. The firſt movement, in the ſtyle of Lulli, contains nothing new; and the fugue, on a convulſive and unpleaſant theme, is embelliſhed by no ſolo parts for hautbois, and but little diverſified by counter ſubjects or epiſodes. The laſt movement is the beſt, though in jig time, and at preſent ſomewhat vulgar. Act firſt, after a ſhort recitative, there is a very pleaſing chorus: *Viva, viva, Partenope.* * The firſt air in the opera: *L' amor ed il deſtin,* which was ſung by Strada, abounds with paſſages of execution of a very agreeable and uncommon kind, that required a flexibility and agility of voice ſuperior to any difficulties which this ſinger had to encounter in *Lotario.* The next air: *O Eurimene,* ſung by Bernacchi, is a beautiful cantabile, with no other accompaniment than a violoncello. After this, there is a pleaſing Siciliana: *Se non ti ſai ſpiegar,* ſung by the Merighi, which is followed by a natural and agreeable air, though of no uncommon caſt: *Voglio dire,* for Bertolli. The next air, ſung by Merighi: *Un altra volta,* is, however, of an original and lively kind, and abounds in paſſages that are intereſting. After this, there is a fine pathetic air, for Bernacchi: *Sento amor,* of which the melody and accompaniment are truly elegant. Then follows one of the moſt agreeable of all Handel's baſe ſongs: *T' appreſta forſe amore,* for Reimſchneider, to which there is a rapid accompaniment for the violin that is carried on with much art and fancy. The next air: *Sei mia gioia,* for Strada, is lively, but leſs uncommon, than the following: *Io ſon ferito,* which was both elegant and new at the time it was compoſed, though it has not been printed. The next air: *Dimmi pietoſo ciel,* for Bernacchi, has the ſtamp of a great maſter upon it, though many of the paſſages are now out of favour. This is followed by an air of ſome difficulty in the execution: *Anch' io pugnar ſaprò,* for Fabri; but of which the diviſions are the leaſt pleaſing parts of the melody. After which, there is an air: *Io ti levo l' impero,* for Strada, in the ſtyle which Haſſe and Vinci were now ſucceſsfully cultivating, and in which the melody of the voice-part was more poliſhed, and the accompaniment more ſimple

and

and quiet, than any that could be found in the ſongs of their predeceſſors. For the ſubſequent air: *Ora ſpiegarſi*, written for a ſinger of the ſecond or third claſs, but not printed, Handel put himſelf to no great expence of thought. The next: *E figlio il mio timore*, for Bernacchi, though printed, is not in Handel's manuſcript ſcore. This air has ſome pretty paſſages, but is not to be ranked among his capital productions; it is followed by an elaborate hunting ſong, in a ſcore of nine parts: *Io ſeguo ſol*, in which the French-horns have ſolo parts; many of the paſſages are now become common, from the conſtant uſe of them by others, in airs of the ſame kind; yet the effect of this compoſition, which terminates the firſt act, if well accompanied by a powerful and well-diſciplined band, would be ſtill admirable. It was ſung by Merighi, whoſe voice, though a female, was a low contralto.

In the beginning of the ſecond act, we have ſeveral ſpecies of military Muſic: an excellent march, which ſerves as an accompaniment to a dialogue or duet, between the leaders of the two armies, and a chorus; after which, there is a martial ſymphony during an engagement; and a ſong of triumph at the end of it. In the ſecond ſcene, there is an excellent accompanied recitative, followed by an air: *Barbaro fato*, for the tenor, Annibale Pio Fabri, which required great abilities of execution. Scene third, Strada had a ſhort ſlow air of great dignity and beauty: *Care mura*. The ſubſequent air: *Voglio amare*, which is extremely graceful and pleaſing, was likewiſe ſung by Strada. It is an *andante allegro*, in which while the baſe chiefly moves in quiet iterated notes of a modern caſt, the other inſtruments carry on a ſubject, different from the principal cantilena, in a very maſterly and agreeable manner. This air is ſo ſmooth and free from wrinkles that it is difficult to imagine it to be near ſixty years of age. It is followed by an agreeable duet, or rather dialogue, of a peculiar kind: *E vuoi con dure tempore*, by Bernacchi and the Merighi, in which one of the two lovers, who have quarrelled, only upbraids the other from time to time with the epithets *infido*, *ingrato*, without ever ſinging together. Fabri after this had a gay and graceful air, which is miſ-

placed

placed in the printed copy: *Qual farfalletta*, in as modern a ſtyle as if it had been compoſed but laſt week. The next air, however: *Furie ſon dell' alma mia*, for Merighi, though ſpirited and maſterly, is now ſomewhat rude and uncouth. The ſubſequent air: *Poterti dir vorrei*, for Bernacchi's contralto voice, is a pleaſing minuet; but it is followed by a jig that is leſs agreeable. The next air: *Furibondo ſpira il vento*, which finiſhes the act, is animated with Handel's genius and fire, though the paſſages have been long ſince vulgar and common.

The third act begins with a march, a ſymphony, and, after a ſcene of recitative, a ſhort but agreeable quartetto, between the four principal ſingers: *Non è incauto il mio conſiglio*. Then there is a fragment of a charming Siciliana: *Arſace, o Dio così*, which was ſung by Merighi, and is followed by an agreeable air for Strada, and another of a ſuperior caſt for Fabri: *La ſpeme ti conſoli*. We have next an excellent *aria di cantabile*, for Bernacchi: *Ch' io parla?* which has no fault but brevity. Then a ſpirited ſong for Merighi, in triple time: *Quel volta mi piace*; and in the next ſcene, another, in common time for Bernacchi: *Nobil core*; this is enlivened and rendered very pleaſing by an ingenious accompaniment. The Muſic of the next ſcene, which was performed by Bernacchi, is admirable! It is in Handel's beſt dramatic ſtyle: after a ſhort recitative, there is a very pathetic air in ſeven parts: two German-flutes, two violins, tenor, voice, and baſe, played on the theorbolute, and by the violoncellos and double baſſes, pizzicato: *Ma quai notte di meſti lamenti*; this air, at the cloſe of which the hero of the drama falls aſleep, is finely written, and will be always elegant and pleaſing. It is followed by a fine accompanied recitative, and a trio for Strada, Bernacchi, and Merighi, of great ſpirit, and well calculated for action. After this, the air: *Fatto è amor un Dio d' inferno*, for Bernacchi, is full of Handel's own fire and originality; the baſe is remarkaby bold, buſy, and, being in F minor, difficult of execution. The ſubſequent air: *La gloria in nobil alma*, for the tenor, Pio Fabri, is likewiſe on a ſpirited and pleaſing ſubject; but ſeems ſomewhat degraded by the diviſions, many

of

of which, though natural and eaſy to a harpſichord player, can hardly be called vocal. The next air: *Si ſcherzà*, which is the laſt, is light and airy, but not very common. It was ſung by Strada, but required no great powers of execution or expreſſion. The *coro finale* is an agreeable gavot, in which there are ſome maſterly imitations.

This opera, which is among the beſt of Handel's dramatic productions, was finiſhed, according to his own date at the end of the manuſcript ſcore, the 12th of February 1730, and firſt performed on the 24th of the ſame month, had but ſeven repreſentations. It was, however, revived the next ſeaſon, and performed in December and January ſeven times more. But in the ſpring of 1730, after the firſt run of *Pathenope* was over, and one performance of *Julius Cæſar* before his Majeſty, March 31ſt, for the benefit of *Anna Strada del Pò*, ORMISDA, a new opera, was performed; but whether a paſticcio, or by whom compoſed, does not appear by the book of the words, public papers, or by any other record that I have been able to find (*e*). It had an uninterrupted run of thirteen nights, from April 4th to May the 14th; and was again performed June 9th, November 24th, 28th, and December 1ſt, 5th, and 8th. In the middle of the run of this opera, April 21ſt, there was however, a *change of twelve ſongs*, which ſeems to imply a want of attraction in thoſe that were ſuperſeded. None of the airs appear to have been printed, except a few for the flute, with thoſe of *Parthenope*, by Walſh. The ſingers were the ſame as had ſung in Handel's opera of the ſame year, and the performance muſt have been under his direction, which excites curioſity to know what compoſitions he thus honoured with his approbation. Previous to the cloſe of the ſpring ſeaſon his own opera of *Ptolemy* had ſix repreſentations. In the advertiſement for the performance of this opera, inſerted in the Daily Journal June 2d, *ſeveral alterations* were promiſed; and notice given, that "as the opera was

(*e*) The Drama of *Ormiſda* was written by Apoſtolo Zeno, and originally ſet for the Imperial Court at Vienna, 1722, by Caldara; but whether this was the Muſic to which it was now performed in London, I am unable to diſcover.

ſhort

ſhort, it would not begin till ſeven o'clock." The ſeaſon was terminated by the performance of *Ptolemy*, June 13th.

Auguſt 28th, in the *Daily Poſt* it was ſaid that "*Signor Seneſino*, the famous Italian ſinger, was engaged to come over againſt the winter to perform under Mr. Heidegger in the Italian opera;" and October 9th, by a paragraph in the *Daily Journal*, the public was informed that "grand preparations were making at the opera-houſe in the Hay-market, by new cloaths, ſcenes, &c. and, *Seneſino* being arrived, that the performances would begin as ſoon as the court returned to Saint James's *(f)*." And yet an opinion has long prevailed that the chief cauſe of the diſſolution of the Royal Academy of Muſic, was a diſagreement between Handel and this ſinger, and that the ſeparation which enſued upon the breaking-up of that eſtabliſhment, 1728, was perpetual. The return of Seneſino however at this time to ſing Handel's Muſic, when the theatre was chiefly under his own direction, proves the contrary. Indeed, it ſeems as if the quarrels of the ſingers, and diſagreements with this compoſer, had not ſo much contributed to the ruin of the Academy, as the enormous expence, and want of perſons ſufficiently intrepid to involve themſelves in the renewal of ſo harzardous, or rather ruinous, an undertaking, as the opera had hitherto been.

November the 3d, the enſuing ſeaſon was begun with the revival of *Scipio*, which was performed ſix times; and this, with five repreſentations of *Ormiſda*, and four of *Parthenope*, in all which Seneſino and the Strada ſung, finiſhed the year.

1731. *Parthenope* was likewiſe performed January 2d, 5th, and 9th; and on the 12th was repreſented an opera called WENCESLAUS, by an anonymous compoſer *(g)*. A muſical drama of the ſame name was performed in England two or three times in 1717, to Muſic of different compoſers. Of the airs now uſed, under Handel's direction, we are at preſent utterly ignorant. It ſuſtained at this time only four repreſentations; after which, February 2d, a new opera, the *Aleſſandro* of Metaſtaſio, under the

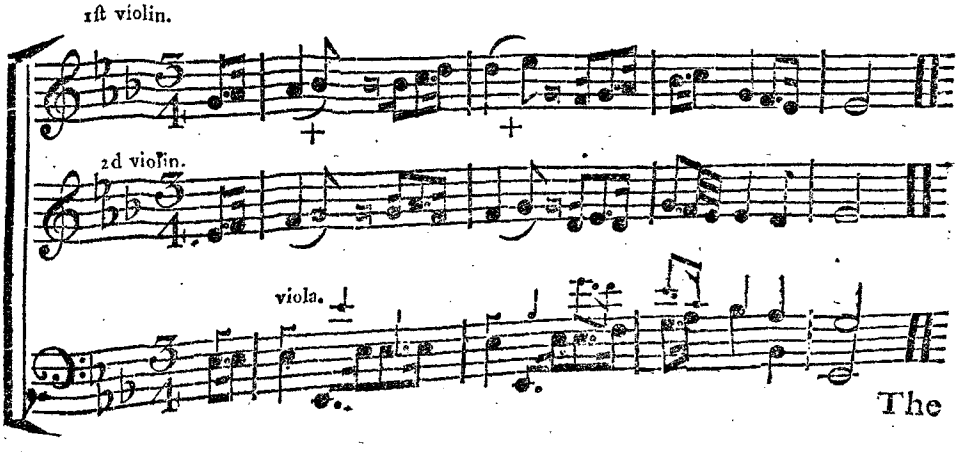
(*f*) This ſummer was ſpent by the King and royal family at Windſor.

(*g*) This drama, written by Apoſtolo Zeno, was firſt performed at Venice, 1703, to the Muſic of Carlo Fran. Pollarolo.

name of PORO, was brought on the ſtage, in which Seneſino performed the principal part.

The firſt movement in the overture is grave and grand, in Lulli's meliorated ſtyle, by Handel. The fugue is in jig time, and is more German of that period, and leſs pleaſing, than moſt of the ſecond movements of his other opera overtures. There is no third movement, or air, after this *allegro*. The original performers in this opera were Seneſino, contralto; Annibale Pio Fabri, tenor; and Comano, baſe: with the Strada, ſoprano; and the Merighi and Bertolli, both counter-tenors.

The firſt air, for Bertolli: *E prezzo leggiero*, though it is neither remarkable for learning nor invention, is gay and pleaſing, and fit for a ſinger of limited abilities and of ſmall importance in a drama. The ſecond air, which was ſung by Seneſino: *Vedrai con ſuo periglio*, is ſpirited, natural, and enlivened by the ritornels and accompaniment. The third air, for Annibale Pio Fabri: *Vil troſeo*, is in a ſtyle which a good ſinger can always render modern and intereſting. The next air: *Chi vive amante*, ſung by Merighi, is lively and agreeable, and though it diſplays no particular talent in the performer, has little ſtrokes of ingenious compoſition, which are only to be found in the works of able maſters. But in the next ſhort air, for Seneſino: *Se mai più*, which has no ſecond part, there is a happy and impaſſioned boldneſs and expreſſion in the appoggiaturas, which I do not recollect to have ſeen hazarded by any compoſer of that period. This cavatina, in other reſpects, is admirable.



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The ſubſequent air, which was the firſt in Strada's part, might be rendered extremely pleaſing by a performer poſſeſſed of a fine voice, a good ſhake, and an elegant manner of ſinging. After this, Seneſino had an air: *Se poſſono tanto*, which has been always juſtly admired for its elegance. It is written in a meaſure and ſtyle in which Handel had been frequently ſucceſsful; but the clear and quiet accompaniment in iterated notes was that which Haſſe and Vinci rendered faſhionable, and which ſubſequent maſters carried to exceſs (*b*). The next air: *Compagni nell' amore*, is light and pleaſing, with a lively accompaniment for violins in uniſon. After this, Fabri had an agreeable air: *Se amor a queſto petto*, which required conſiderable agility in the execution. The firſt act is terminated by an admirable duet: *Se mai turbo*, in which the lovers, *Porus* and *Cleofida*, are ironically repeating the former promiſes which they had made to each other of fidelity and confidence. The compoſition of this duet is excellent, and in a ſtyle truly dramatic, which has been ſince generally adopted.

After a bold and ſpirited military ſymphony, the ſecond act begins with another duet in a very different ſtyle: *Caro amico ampleſſo*, of which the words are not be found in Metaſtaſio. The compoſition, which more reſembles that of the chamber-duets of Steffani than the preceding, is maſterly; and the four inſtrumental parts of the accompaniment being totally different from the vocal, render the harmony very rich and grateful. The following air: *D' un barbaro ſcorteſe*, for Fabri the tenor, is in a very ſpirited and original ſtyle. After this, Strada had an air: *Digli ch' io ſon fedele*, which is *fugata* and more laboured, but leſs captivating than the former. Seneſino had after this, a very pleaſing air: *Senza procelle ancora*, of which the accompaniments, by French-horns, flutes, violins, tenor, and baſe obligati, muſt have had an admir-

(*b*) This air has been lately revived, and admirably ſung by Rubinelli, for whoſe compaſs of voice it is as well ſuited as that of the original ſinger, Seneſino. It is ſo different from the generality of Handel's airs in the accompaniment, that the Italians, who had only ſeen it in manuſcript, were unwilling to allow it to be of his compoſition. However, the printed copy, as well as the original ſcore in Handel's own hand-writing, which are both before me, render theſe doubts ridiculous. The compoſer ſeems to have finiſhed this ſong with unuſual attention: having cancelled eleven bars in his manuſcript, and made ſeveral other changes both in the melody and inſtrumental parts.

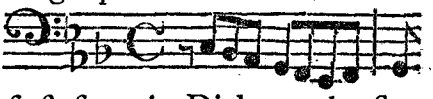
able effect when performed by a well-disciplined opera-band. The next air: *Se il ciel mi divide*, sung by the Strada, with a solo accompaniment on the violin by Castrucci, the first violin of the opera at this time, is now a little *passée* (*i*).

Bertolli, after this, had an exquisite air, alla Siciliana, beginning: *Se viver non poss'io*, which is the best of Handel's innumerable songs in that style. The last air in the second act: *Di render mi la calma*, for Merighi, is very gay and agreeable. According to Handel's own memorandum, the composition of this act was finished December 30th, 1730.

In the manuscript score there is an inedited symphony at the beginning of the third act, in G minor, and in the usual style of the first movement of Handel's overtures. The first air of this act: *Risveglia lo sdegno*, sung by Senesino, is spirited, but of no peculiar cast of melody or design. The next air was assigned to Strada: *Se troppo crede*. It is an *andante* in a minor key, with a second part in a major key, which is much more pleasing than the first. This is followed by an air for Merighi: *Come il candore*, of no great beauty. The next air: *Serbati a grandi imprese*, for Fabri, has, however, considerable merit, as a *bravura* of the time; many of the divisions are, indeed, instrumental, but the voice singing an octave above the base, while the accompaniment is busy, has a new and good effect. The subsequent air for Senesino: *Dov' è? Si affretti*, is in a grand style of theatrical pathetic. It is not only the best air in this opera, but equal, at least, to any of Handel's best dramatic productions. The plan of accompaniment is majestic, and melody impassioned and expressive. This is followed by a short and simple air: *Mio ben*, in a ballad style, for Bertolli; after which, there is a very pleasing and characteristic pastoral: *Son confusa pastorella*, which was long in high favour, not only with singers, but performers on the German-flute. The next air: *Spirto amato*, for Strada, is written on a short ground-base, of one bar only,

(*i*) These words seem never to have been set with so much genius, passion, and effect as by Piccini. His air was never performed on our stage, when it was introduced in *Didone*, a pasticcio opera, in 1786, by the Mara, without a general and rapturous *encore*.

repeated

repeated fourteen or fifteen times; while the melody is as free and pathetic as if the compoſer had been under no ſuch reſtraint. Handel has manifeſted great abilities in writing upon this theme, which offers no very obvious accompaniment: 

The laſt air: *Caro vieni*, which was firſt ſung in Dialogue by Seneſino and Strada, afterwards in duo, and finally in chorus, was ſo ſimple and pleaſing that it ſoon became a national favourite (*k*).

This opera, though it contains but few airs in a great and elaborate ſtyle, was ſo dramatic and pleaſing, that it ran fifteen nights ſucceſſively in the ſpring ſeaſon, and was again brought on the ſtage in the autumn, when it ſuſtained four repreſentations more.

After the firſt run of *Porus* was over, the opera of *Rinaldo* was revived, and performed five times (*l*); when it was ſucceeded by *Rodelinda*, with the ſeventh repreſentation of which, the ſeaſon was cloſed, May 29th (*m*).

In the autumn, beſides the repetition of *Porus*, *Tamerlane* and *Admetus* were revived, and theſe continued to be performed till January 15th, 1732, when the opera of Ezio, written by Metaſtaſio and ſet by Handel, was brought on the ſtage.

The overture to this opera, was originally intended, according to the title given it by Handel in his foul ſcore, for another drama, entitled *Titus l' Empereur*. In the manuſcript there is a third movement, *à tempo di gavotta*, which is not printed in Walſh's edition of *Ætius*. The opening and fugue are pleaſing, but not writ-

(*k*) The Muſic of *Porus* has been printed more conformably to Handel's original manuſcript ſcore, than any other which Walſh publiſhed; no entire ſongs, or inſtrumental parts have been omitted, and nothing is wanting, except the recitatives, to render it complete.

(*l*) In the title-page of the printed book of the words, this opera is now ſaid to have been "reviſed, with many additions by the author, and newly done into Engliſh by Mr. Humphreys."

(*m*) February 22d of this year, a concert was advertiſed at Hickford's room, for the benefit of Signor Caſtrucci, *firſt violin of the opera*, who was to play the firſt and eighth concertos of his maſter, the famous Corelli, and ſeveral pieces of his own compoſition, particularly a ſolo, in which he engaged to execute "*twenty-four* notes with one bow." This advertiſement was burleſqued, the next day, and a ſolo promiſed by the *laſt violin of Goodman's Field's playhouſe*, in which he would perform "*twenty-five* notes with one bow."

ten with the force and originality of ſome of his anterior opera overtures (*n*).

The firſt ſcene opens with an agreeable march, which has not been printed with the ſongs. The firſt air: *Se tu la reggi*, for Bagnoleſi, has dignity and character in it ſuited to the buſineſs of the drama. The ſecond air: *Penſa a ſerbarmi*, for Seneſino, is a ſhort, ſimple, and beautiful Siciliana, which muſt always pleaſe when well ſung. The third air: *Caro padre*, for Strada, is plaintive, but not likely to captivate an audience, unleſs it is performed by a great and favourite ſinger. The fourth air: *Il nocchier*, for the tenor Pinacci, is in minuet time, and written with thoughtleſs rapidity. The fifth air, to the charming words: *Quanto mai felici ſiete*, is marked by Handel's originality and contrivance, but ſeems to be leſs ſimple than the poetry requires. In the ſixth air: *Se un bell' ardire*, Handel brings into action the baſe voice of Montagnana, but neither fatigued himſelf nor the ſinger by labour or difficulty: it is light and chiefly in uniſons and octaves. The next air: *Se povero il ruſcello*, for Pinacci, is in Handel's beſt manner; it conſiſts of two movements, the firſt innocent and paſtoral, the ſecond rapid and full of ſpirit: in both, the beautiful words of Metaſtaſio are well expreſſed. The ſubſequent air: *So chi t' acceſe*, is animated and dramatic. Seneſino's voice and action probably gave weight and dignity to the next air: *Se fedele mi brama*; but at preſent it does not ſeem likely to charm an audience by common ſinging. The final air of the firſt act: *Finche' un zefiro*, is an elegant *mezza bravura*, richly and ingeniouſly accompanied, which the voice, ſpirit, and abilities of the Strada, muſt have rendered charming.

The ſecond act opens with a very fine ſolemn ſymphony, and accompanied recitative: *Qual ſilenzio è mai queſto!* which are not printed. The firſt air: *Vi fido la ſpoſa*, was ſung by Bagnoleſi, in the character of the emperor Valentinian. It appears now of an ancient caſt, but well expreſſes the perturbation into which the

(*n*) After the overture there is a chorus in the manuſcript: *Numi eccelſi*, with a running accompaniment for the violins, which does not belong to the opera of *Ætius*.

ſinger

ſinger is thrown by his ſituation in the ſcene. The ſecond air of this act: *Va dal furor*, is full of fire, and paints the fury and indignation excited in the perſonage for whom it was compoſed. After this, Strada had an accompanied recitative, in which the harmony and modulation are extremely maſterly, and the words expreſſed in a manner truly pathetic. The next air: *Recagli quell' acciaro*, delivered with the majeſtic voice and ſtyle of Seneſino muſt have had a great effect. The words of this air have, however, been often ſet ſince Handel's time in a manner more dramatic, by making it an air of two characters: in the firſt, expreſſing indignation at delivering up that ſword to the Præfect with which he had defended the imperial throne; and in the ſecond, addreſſed to Fulvia, his intended ſpouſe, ſoftening into love and tenderneſs. After this, Strada had an air: *Quel fingere affetto*, on a pleaſing ſubject, and abounding with graceful and elegant paſſages; among which thoſe in triplets are not included, as they ſeem common and foreign to the ſubject; Handel has, however, made a good uſe of them in the accompaniment. The ſubſequent air: *Naſce al boſco*, for Montagnana, is compoſed on a plan different from moſt of Handel's other baſe ſongs, and was manifeſtly intended to exhibit the peculiar power of the ſinger. After this, Bertolli had an air of no great conſequence: *Finchè per te*; this is followed by another for Strada: *La mia coſtanza*, which, though ſpirited and pleaſing, is not one of Handel's happieſt effuſions. The act is terminated by a very beautiful Siciliana for Seneſino: *Ecco alle mie catene*, the melody of which is elegant and impaſſioned, and the accompaniment delicate, clear, and amical to the voice-part (*o*).

The firſt air in the third act: *Guarda pria*, which was likewiſe ſet for Seneſino, is full of ſpirit and dignity, with a buſy and maſterly accompaniment (*p*). The ſecond air: *Peni tu*, for Bertolli, is graceful and pleaſing (*q*). The third, for Seneſino: *Se la mia*

(*o*) There are two ſcenes terminated by the two airs: *Di tante roſſore*, and *Che mi giova*, in the drama of Metaſtaſio, which Handel has not ſet.

(*p*) There is in Handel's manuſcript, at the beginning of the third act, a ſhort agreeable ſymphony, in E minor, which is not printed.

(*q*) It is remarkable, that this air in D minor begins with the chord of B flat, or ſixth to the key-note.

vita,

vita, is a magnificent *aria concertata* in ten parts, with ſolo paſſages for the firſt violin, tenor, violoncello, flutes, and French-horns. It is in a grand ſtyle of cantabile, and with Seneſino's voice and action muſt have had a great effect (*r*). The next air: *Per tutto il timore*, ſung by the Bagnoleſi, is ſpiritedly accompanied in an ingenious and maſterly manner. The ſubſequent air: *Tergi l' ingiuſte lagrime*, for the tenor, Pinacci, is elegantly pathetic, and may always be rendered captivating by a ſinger of taſte and expreſſion. Handel ſeems to have beſtowed uncommon ſtudy and pains in the accompaniment of the ſecond part of this charming air. All the twelfth ſcene of this act, for the Strada, conſiſting of an accompanied recitative: *Miſera dove ſon!* and terminated by the air: *Ah non ſon' io*, is admirably compoſed in a grand ſtyle of theatrical pathetic. The laſt capital air of this opera: *Gia riſonar d' intorno*, is a military ſong, for Montagnana, accompanied by a trumpet, and compoſed in Handel's fulleſt and beſt ſtyle of martial Muſic. The reſt of the original manuſcript is wanting; but on examining the book of the words, it appears, that nothing has been loſt but the recitative of the two laſt ſcenes, and a light air in gavot time, which has been printed: *Stringo al fine*. It was ſung alternately, *en vaudeville*, to different words, by Seneſino, Strada, Bertolli, and Montagnana; and laſtly, as a *coro finale*, by all the characters of the drama (*s*).

This opera, the third which Handel ſet of Metaſtaſio's writing, with all its muſical merit, and the beauty of a new ſpecies of lyric poetry, was repreſented but five times, at the four laſt of which the King and royal family were preſent.

After the ſhort run of *Ezio*, *Julius Cæſar* was revived, and performed five times, from February 1ſt to the 15th incluſive; and on the 19th of the ſame month, a new opera called SOSARMES, written by Matteo Norris, and ſet by Handel, was brought on the

(*r*) This air might have been well revived by Rubinelli, whoſe voice and majeſtic ſtyle of ſinging would have done it ample juſtice.

(*s*) The whole opera of *Ezio*, or *Ætius*, was printed in ſcore by Walſh, and advertiſed in February. A ſpurious copy of the favourite ſongs previouſly appeared at the printing-office in Bow church-yard, eſtabliſhed by Cluer.

ſtage

ſtage (*t*). This drama continued in run till the 21ſt of March, and ſuſtained ten ſucceſſive repreſentations.

The overture of *Soſarme* is one of the moſt pleaſing, in all its movements, of Handel's productions of this kind. The opening being in triple time gives it a different caſt from the generality of cotemporary overtures upon Lulli's model. The fugue on a marked and pleaſing ſubject, is treated with great art and ſpirit; and the minuet, in which the hautbois enforce every other bar, almoſt from the beginning to the end, in an ingenious and uncommon manner, ſeems liable to no objection except the too frequent repetition of the ſame paſſage, which perhaps to ſome ears may have a monotonous effect.

The ſingers in this opera were the ſame as in *Ezio*. After the overture there is a fine accompanied recitative, followed by a ſpirited military chorus: *Alle ſtragge, alla morte*, filled with Handel's polyphonic art. Then another accompanied recitative precedes a charming air, for Strada: *Rendi il ſereno*, of which the ſweet voice of Harriſon has lately renewed the public favour. The next air: *Forte inciampo*, though full of lively paſſages of the times, will hardly be called again into notice; but the ſubſequent air: *Fra l' ombre e l' orrori*, for Montagnana, in which the baſe voice of this new ſinger, its depth, power, mellowneſs, and peculiar accuracy of intonation in hitting diſtant intervals, were diſplayed, will ever be admired by judges of compoſition, and heard with delight by the public whenever it is executed by a ſinger whoſe voice and abilities ſhall be equal to thoſe of Montagnana. The next air, for Bertolli: *Si, minaccia*, is as good as generally comes to the ſhare of a ſubaltern ſinger of bounded abilities, and has, moreover, the merit of facility and a ſprightly accompaniment. This is followed by an air written for Seneſino, with more ſcience and care: *Il mio valore*; which, though in a ſtyle that has been long abandoned by dramatic compoſers, is ſo ingenious and amuſing to

(*t*) The original title of this opera was *Alfonſo Primo*; but Handel, after adhering to the author's *d amatis perſonæ*, when he firſt ſet it to Muſic, changed all the names in his foul ſcore, before it was performed. He has very minutely recorded in his manuſcript ſcore the time when he had finiſhed the compoſition of this opera, in the following manner: *Fine dell' opera*, G. F. Handel. *Venerdi li 4 di Febraro*, 1732.

profeſſors, that they cannot help admiring the art with which it is conſtructed. The ſubſequent air: *La turba*, for the tenor ſinger, Pinacci, is excellent in the preſent theatrical ſtyle; in which the agitation and paſſion of the ſinger is painted by the inſtruments in iterated notes, which neither incommode the performer, nor diſtract the attention of the hearer by complication. After this, the Bagnoleſi has an air in a pleaſing and maſterly ſtyle of compoſition: *Due parti del core*. The next, which terminates the firſt act, is a capital *bravura* air for the Strada: *Dite pace*, in which her powers of voice and execution are diſplayed with great abilities, in turbulent accompaniments and difficult diviſions.

The ſecond act is opened with a charming cavatina of a truly pathetic and tender caſt: *Padre, Germano, e ſpoſo*, in which the ſame performer had an opportunity of exhibiting powers of a very different kind from thoſe which the preceding air required. This air is followed by a duet: *Se m' aſcolti*, for two ſubordinate characters in the drama, and has the merit of being theatrical, though its effects off the ſtage would not be very captivating; it is, however, followed by a graceful air: *Se diſcordia*, which, if well ſung, would pleaſe at all times and in all places. The next air: *So che il ciel*, is original and maſterly; and as the words: *cader l' indegna* FRODE *ſu l' autor che l' inventà*, the modulation is extremely curious. This is followed by a ſpirited and excellent baſe ſong for Montagnana: *Sento il cor*, in which the accompaniments, as uſual in Handel's airs of this kind, are buſy to great effect. After this, there is an extremely graceful and pleaſing duet: *Per le porte del tormento*, which, though written for Seneſino and Strada, would be very welcome to modern ears, if executed by favourite ſingers of the preſent times. This is followed by an elaborate air, accompanied by French-horns, written for Seneſino, in a ſcore of nine parts: *Se la ſfere della gloria*, of which the paſſages are extremely natural and pleaſing. The next is a paſſionate and characteriſtic air of great ſpirit: *Vado al campo*, which was ſung in the counter-tenor by Bagnoleſi; after which we have a very graceful and pleaſing air in minuet time: *In mille dolci modi*, which was ſung by Seneſino, and, according to tradition, always heard

with great pleaſure. This is followed by a rapid and pleaſing air, for Strada: *Vola l' augello*, which terminates the act (*u*).

The third act opens with a ſhort agreeable military ſymphony. The firſt air: *S' io cadrò per tuo conſiglio*, was ſung by Pinacci, it is of a very original caſt both in melody and accompaniment; indeed, it ſeems impoſſible to name any dramatic compoſer who ſo conſtantly varied his ſongs in ſubject, ſtyle, and accompaniment, as Handel, for he not only avoided ever ſetting two airs following each other in the ſame key or meaſure, but ſeems ſtudiouſly to have precluded all reſemblance between one air and another throughout a whole opera. The ſecond ſong in the third act of SOSARMES: *Cuor di madre*, is an admirable *aria parlante* calculated not only to diſplay the powers of an actor and ſinger, but the abilities of the principal violin, Caſtrucci, for whom there was a ſolo part. This is followed by a light and eaſy air: *Sincero affetto*, for the Bertolli. After which Seneſino has an air of ſpirit: *M' opporrò da generoſa*, which, taken from its niche, would have no great effect; but the agitation and fury of the character for whom it was compoſed conſidered, it has great theatrical merit. The next, ſeems now to be an air of ſmall importance: *Vorrei ne pur*; but a great ſinger renders trifles intereſting, and this was ſung by Strada. The following air: *Tiene giove*, in gavot time, for Montagnana, ſeems likewiſe to want a favourite ſinger to give it weight. Theſe are followed by a very gay and pleaſing duet: *Tu caro ſei*, which, aided by the performance of Seneſino and Strada, became a general favourite. After this duet, the opera is terminated by a pleaſing finale, or chorus: *Doppo l' ire*, in a meaſure and ſtyle different from that of any of his preceding dramas. Though Soſarmes contains fewer great airs in an elaborate ſtyle of compoſition than ſeveral of Handel's more early operas, yet it may be ranked amongſt his moſt pleaſing theatrical productions.

March 25th, Attilio's opera of *Coriolanus*, compoſed in 1723, was revived under Handel's direction, and performed five times:

(*u*) This air, though inſerted in the printed copy, is not in his Majeſty's original MS.

after which it gave way to his own *Flavius*, which had immediately ſucceeded *Coriolanus*, when its firſt run was over. This revived opera ſuſtained four repreſentations; after which Handel introduced a new ſpecies of exhibition at the opera-houſe in the performance of ESTHER, a ſacred drama, and ACIS AND GALATEA, a paſtoral drama, both performed at the opera-houſe, in Engliſh, and in ſtill life.

Handel ſeems to have been ſtimulated to this attempt by the encroachments of other adventurers upon his property. But as the ſucceſs of this undertaking gave riſe to the compoſition and performance of his immortal ORATORIOS, I ſhall preſent the reader with all the information, I have been able to obtain on this curious point of muſical hiſtory.

Oratorios, though common in Italy during the laſt century (*x*), were never attempted in England, either in public or private, till the year 1720, when Handel ſet the ſacred drama of Eſther for the chapel of the Duke of Chandos at Cannons. In 1731, it was repreſented, in action, by the children of his Majeſty's Chapel, at the houſe of Mr. Barnard Gates, their maſter, in James-ſtreet, Weſtminſter (*y*). After this, it was performed by the ſame ſingers at the Crown and Anchor; but this being a *ſubſcription concert*, the exhibition could not be called public. However, in the beginning of April 1732, the following advertiſement appeared in the *Daily Journal*: "Never performed in public, at the great room in Villar's-ſtreet, York-buildings, by the beſt vocal and inſtrumental Muſick, ESTHER an ORATORIO, or ſacred drama, will be performed, on Thurſday, April 20th, as it was compoſed for the moſt noble James Duke of Chandos, by George Frederick Handel. Each ticket five ſhillings (*z*)."

April 19th, the following advertiſement appeared above the preceding, in the ſame newſpaper: "By his Majeſty's command, at the King's theatre in the Hay-market, on Tueſday the 2d day of

(*x*) See Chap. II. of this volume.
(*y*) See *Sketch of the Life of Handel*, p. 22.
(*z*) In the next two advertiſements, the words were ſaid to have been written by Mr. Pope; an aſſertion that was never contradicted by that great poet.

May,

May, will be performed the ſacred ſtory of ESTHER; an oratorio in Engliſh, formerly compoſed by Mr. Handel, and now reviſed by him with ſeveral additions, and to be performed by a great num- of voices and inſtruments. *N. B.* There will be no acting on the ſtage, but the houſe will be fitted up in a decent manner, for the audience. The Muſick to be diſpoſed after the manner of the coronation ſervice. Tickets to be delivered at the uſual prices."

By another advertiſement after the firſt performance of Eſther, the purchaſers of tickets by perſons who could not obtain admiſſion, are told that their money would be returned, or the tickets changed for another day; which ſeems to imply that the houſe had greatly overflowed.

A ſimilar provocation ſeems to have been given to Handel for the performance of ACIS AND GALATEA, by the following advertiſement: "May 10th, at the theatre in the Hay-market, on Thurſday the 12th inſt. *Acis and Galatea*, a paſtoral drama, ſet by Mr. Handel, will be performed, with all the choruſes, ſcenes, machines, and other decorations; being the firſt time it was performed in a theatrical way. The part of Acis by Mr. Mountier, being the firſt time of his appearing in character on any ſtage; Galatea by Miſs ARNE. Pit and boxes at five ſhillings (*a*)." This exhibition took place on the 17th, which ſeems to have produced the following advertiſement from Handel: "June the 10th, will be performed *Acis and Galatea*, a ſerenata, reviſed with ſeveral additions, at the opera-houſe, by a great number of the beſt voices and inſtruments. There will be *no action* on the ſtage, but the ſcene will repreſent, in a pictureſque manner, a rural proſpect, with rocks, groves, fountains, and grottos, among which will be diſpoſed a

(*a*) It ſeems as if the elder Arne, the Upholſterer, in King's-ſtreet, Covent-garden, mentioned in the Spectator, and father of Dr. Arne and Mrs. Cibber, had been the principal projector and manager of theſe performances of Handel's compoſitions to Engliſh words; as it is ſaid in one of the advertiſements, that ſubſcriptions for Engliſh operas "are only taken in by *Mr. Arne*, at the Crown and Cuſhion, King's Street, Covent-garden." J. C. Smith, J. F. Lampe, and Harry Carey, as well as his ſon young Arne, were adventurers in this undertaking; and Miſs Arne, and Miſs Cecilia Young, afterwards Mrs. Arne, were the principal female ſingers.

chorus

chorus of nymphs and ſhepherds, the habits and every other decoration ſuited to the ſubject." It was repeated the 13th, 17th, and 20th; and next ſeaſon, December the 5th, 9th, 12th, and 16th. And this ſeems to have been the origin of Handel's performance of oratorios in ſtill life, and of ſerenatas and other ſecular muſical dramas, during Lent, *in the manner* of oratorios.

Between theſe two admirable productions in Engliſh, an Italian opera, entitled LUCIO PAPIRIO DITTATORE was repreſented four ſeveral times. Whether this was a paſticcio, or by whom the Muſic was compoſed, does not appear from any publication that has come to my knowledge.

June 24th, a paſtoral entertainment, compoſed by Bononcini, was performed at the opera-houſe by command of her Majeſty Queen Caroline, then regent in the abſence of King George II. and with this performance the ſeaſon was cloſed.

In November following the lyric theatre wae opened with a new opera called CATO, which had ſix repreſentations. No compoſer is mentioned, though the favourite ſongs were printed by Walſh, during its run. A drama, however of the ſame name, ſet by Leo, was performed at Rome and Venice in 1728.

In December, Handel's *Alexander* was revived, and repreſented ſix times; which, with four performances of Acis and Galatea, finiſhed the year.

1733. January 2d, *Ptolemy*, an opera compoſed by Handel in 1728, was revived and performed ſeven times. After which, January 23d, he brought out a new opera called ORLANDO, originally written by Braccioli, in 1713, for Venice, and ſet by Alberto Riſtori. It was afterwards ſet by many different maſters, particularly by Orazio Pollaroli, in 1725, and in 1727, by Vivaldi, for Venice; but the Muſic to which it was now performed in London was entirely new compoſed by Handel, and finiſhed, according to his own memorandum, November 20th, 1732.

The overture, though an excellent compoſition, has never been in great favour, or general uſe; and this neglect has not ariſen from the want of a third movement for thoſe who, unable to follow a

compoſer

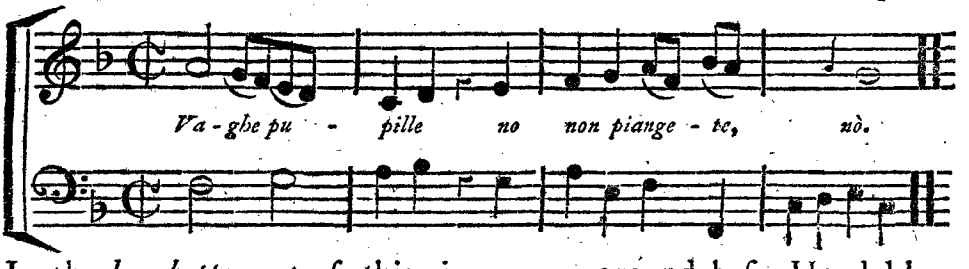
compoſer through the mazes of learned modulation and complicated parts, liſten only to the *tune* of the principal melody; for there is a very gay and airy jig at the end. But the difficulty of the key in which this overture is written, which is F ſharp, ſeems to render its performance infrequent. In the firſt movement, where the two violins ſet off in regular fugue, the ſubject is inverted in the baſe; and this ingenious artifice is again practiſed in another key, previous to the cloſe. The fugue is clear and maſterly; but being in triple time, and not enlivened by any counter ſubject, or ſolo parts for hautbois, has in it leſs dignity and variety, than moſt of Handel's fugues in common time.

The firſt ſcene opens with a fine accompanied recitative, *à tempo*, or *aria parlante*, which was compoſed for Montagnana, in the character of the Perſian philoſopher *Zoroaſtre*, who in a night ſcene is introduced meditating on the motions of the heavenly bodies: *Gieroglifici eterni*; the Muſic of this ſcene, which is not printed, has a wild grandeur in it of a very uncommon kind. This is followed by a charming cavatina, for Seneſino: *Stimulato dalla gloria*, with no other accompaniment than a violoncello. Montagnana has the next air: *Laſcia amor*, in eight parts, which is extremely ſpirited, and rich in harmony and contrivance; the violin accompaniment has, however, rapid paſſages, that are very aukward and difficult, without effect. After this, there is another accompanied recitative followed by an agreeable air: *Non fù già*, for Seneſino. We have then another accompanied recitative, which introduces an innocent paſtoral air: *Ho un certo roſſore*, for Signora Celeſte, who performed a ſubordinate character. Theſe are followed by a pleaſing air: *Ritornava al ſuo bel viſo*, in dialogue, between Strada and Bertolli. After which, Strada has a lively air: *Chi poſſeſſore è*; and Bertolli one that is plaintive: *Se il cor*. The next air: *O care parolette*, is very gay and pleaſing; and this is followed by an elegant ſlow air for Strada: *Se fedel*. Then Seneſino has a very animated air: *Fammi combattere*; after which, an agreeable *terzetto*: *Conſolati o bella*, finiſhes the firſt act.

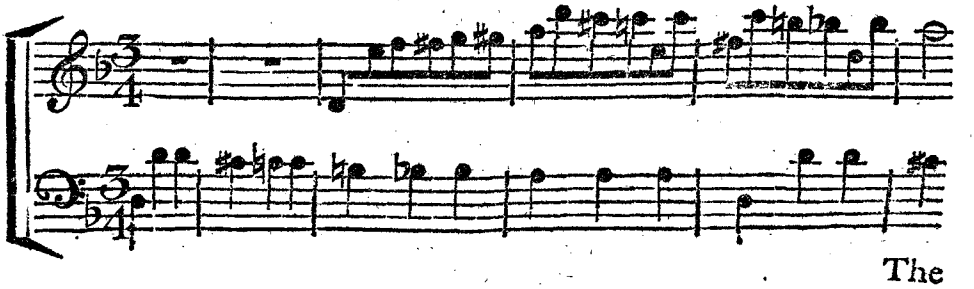
The ſecond act begins with a very elegant and pleaſing paſtoral air: *Quando ſpieghi*, for Celeſte, which ſeems to require greater abilities

abilities in the execution, than are uſually found in a ſinger of the ſecond or third claſs. The ſame performer had likewiſe the next air: *Se mi rivolgo*, which is a beautiful Siciliana. Then Seneſino had an air of great ſpirit and paſſion: *Cielo ſe tu*, which diſplayed his abilities in acting and execution. This is followed by an admirable baſe ſong for Montagnana, in a ſtyle different from moſt of his celebrated ſongs for a baſe voice. Bertolli, after this, has a very graceful and pleaſing air, *alla Siciliana*: *Verdi allori*; and Strada two in very different ſtyles: the one lively: *Non pottrà dir mi*, with diviſions which required conſiderable agility; the other: *Verdi piante*, pathetic, and richly accompanied. The whole laſt ſcene of this act, which paints the madneſs of Orlando, in accompanied recitatives and airs in various meaſures, is admirable. Handel has endeavoured to deſcribe the hero's perturbation of intellect by fragments of ſymphony in $\frac{5}{8}$, a diviſion of time which can only be borne in ſuch a ſituation.

The air in gavot time: *Vaghe pupille*, of which the two firſt bars are ſo frequently repeated, always diſappoints my ear, which expects the key to be D minor, and the C in the ſecond bar to be ſharp:

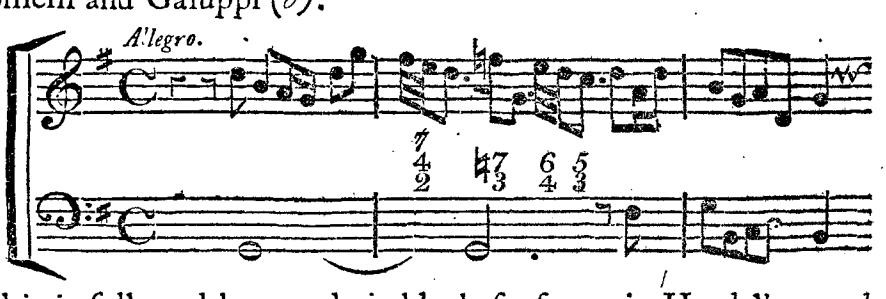


In the *larghetto* part of this air, upon a ground-baſe, Handel hazarded a tranſient chromatic in the accompaniment, perhaps for the firſt time, which has ſince been adopted to exceſs, in modern compoſitions:



The

The third act opens with a ſymphony in four parts, which has not been printed. The ſtyle in which this movement is written is now out of faſhion, but the harmony, contrivance, and activity of the ſeveral parts will always pleaſe real judges of muſical compoſition. The firſt air: *Vorrei poter*, ſung by Bertolli, is gay and natural. The next ſcene has no regular air, but fragments of airs, ſung by the frantic Orlando. In theſe, there are fine paſſages, though deſignedly incoherent. In the ſubſequent ſcene, Strada has a graceful and pleaſing air: *Coſi giuſta*. After this, Celeſte had a gay, ſpirited, and beautiful air: *Amor e qual vento*, in which Handel ſeems to have firſt ventured at the *diminiſhed ſeventh*, the invention of which was afterwards diſputed in Italy by the friends of Jomelli and Galuppi (*b*).



This is followed by an admirable baſe ſong, in Handel's grandeſt ſtyle of writing for a baſe voice: *Sorge infauſta*. Montagnana, who ſung this air, muſt have had an uncommon compaſs and agility of voice to do it juſtice. The diviſions in many ſongs written expreſsly for his voice are both numerous and rapid, and ſometimes extend to two octaves in compaſs. Handel, in his ſcore, has cancelled many paſſages in this air, which was orignally much longer than in the printed copy. After this comes a duet: *Finche prende*, which is chiefly in dialogue, upon a conſtantly moving baſe, and is the moſt maſterly compoſition in the opera. This duet is followed by an accompanied recitative, which is admirably characteriſtic of Orlando *furioſo*; and this is ſucceeded by a beautiful invocation to ſleep: *Già l' ebro mio ciglio*, which was ſung by Seneſino, accompanied by *violette marine*. This accompaniment was writ-

(*b*) See account of this controverſy, Vol. II. p. 164, et ſeq.

ten, according to Handel's own manuſcript inſtructions to the copyiſt, for the two Caſtruccis: *per gli Signori Caſtrucci* (*c*). This air is followed by another fine accompanied recitative for Montagnana, in the character of Zoroaſter, who appears in this drama more as a magician than philoſopher or legiſlator. He undertakes, by the power of enchantment, to cure Orlando of inſanity; and to aſſiſt his charms and incantations a beautiful ſymphony was played, which has never been printed. The hero's laſt air: *Per far mio diletto*, has an original boldneſs in it, which ſeems extremely ſuitable to the character. This is ſoon followed by the final chorus, which is a pleaſing gavot.

This opera ſuſtained ten repreſentations during its firſt run, and ſix more in April and May.

After the firſt run of *Orlando* was over, *Floridante*, an opera compoſed by Handel in 1721, was revived March 3d, and performed four times. March 17th, DEBORAH was performed, in Engliſh at the opera-houſe for the firſt time, on a Saturday night, by his Majeſty's command, inſtead of an Italian opera. It was executed, according to the advertiſement, "by a great number of voices and inſtruments, being the laſt dramatic entertainment at the King's theatre before Eaſter." And a promiſe was made, that "the houſe ſhould be fitted up and illuminated in a new and particular manner." Tickets for this night only, were one guinea each; gallery half a guinea. But this ſeems to have been a trial of public liberality, which did not ſucceed; as the ſecond time *Deborah* was performed, March 27th, the prices were reduced to the common ſtandard. This compoſition was not then generally called an oratorio; for in the *Daily Journal*, April 2d, a paragraph ſays, that "the King, Queen, Prince, and three of the eldeſt Princeſſes, went on Saturday night to the King's theatre in the Hay-market, to ſee the *opera* of *Deborah*."

Eſther was revived April 14th and performed in the ſame man-

(*c*) The *violetta marina* ſeems to have been a kind of *viol d' amour*, with ſympathetic ſtrings. Caſtrucci firſt played upon it in England at his own benefit concert, at Hickford's room, 1732, when it was advertiſed, that he would play "a ſolo on a fine inſtrument called *violetta marina*."

ner,

ner, on opera nights. After which, April 24th, *Orlando* was again brought on the ſtage, and exhibited ſix times. Then *Floridante* twice more; and laſtly, Bononcini's opera of *Griſelda*, compoſed in 1722, was revived May 22d, and repreſented till the cloſe of the ſeaſon, June 9th. By what influence this opera, the work of a rival compoſer, was now brought on the ſtage, and whether performed under Handel's direction, is not eaſy to diſcover. Had the private quarrels of public characters been then the ſubjects of newſpaper diſcuſſions, as frequently as at preſent, it would not have been difficult to clear up theſe points of muſical hiſtory (*d*).

It ſeems to have been about this time that the quarrel between Handel and Seneſino became ſerious; for June the 13th, a few days after the opera-houſe was ſhut up, the following advertiſement was inſerted in the *Daily Poſt*: "The ſubſcribers to the opera in which Signor Seneſino and Signora Cuzzoni are to perform, are deſired to meet at Mr. Hickford's great room, in Panton-ſtreet, on Friday next, at eleven o'clock, in order to ſettle proper methods for carrying on the ſubſcription. Such perſons who cannot be preſent are deſired to ſend their proxies."

Orlando was the laſt opera in which Handel compoſed ſongs expreſsly for Seneſino; and whether the quarrel, which had been long fermenting between them, and which at length terminated in an open rupture and perpetual ſeparation, operated inſenſibly upon his faculties in writing for this ſinger, or whether, as an intentional mark of reſentment, he was careleſs of his own fame, in order to diminiſh that of his enemy, is now out of the reach of conjecture; but by a compariſon of the ſongs intended for Seneſino, after the opera of *Porus*, with thoſe which Handel had compoſed for him previous to that period, there ſeems a manifeſt inferiority in deſign, invention, grace, elegance, and every captivating requiſite.

There were in England at this time ſeveral candidates for fame in theatrical and choral Muſic: Arne, Lampe, Smith, Defeſch, and Greene, tried their ſtrength againſt Handel; but it was the

(*d*) It is, however, moſt likely that Heidegger, the proprietor of the theatre, had lent it to Bononcini, when Handel's ſeaſon was over.

contention of infants with a giant. Indeed, they compoſed for inferior performers as well as inferior hearers; but they appear to have been ſo ſenſible of their own want of reſources, that the utmoſt they attempted ſeems to have been an humble and timid imitation of Handel's ſtyle of compoſition. Arne began to diſtinguiſh himſelf by new ſetting Addiſon's opera of *Roſamond*; Lampe by *Amelia*, an Engliſh drama written by Carey; and Smith by *Teraminta*, another opera, written by the ſame author; theſe were all ſaid, in the play-bills and advertiſements, to be ſet in the *Italian manner*. Defeſch ſet an oratorio, called *Judith*, and Dr. Greene a *Te Deum*, and part of the *Song of Deborah*. Theſe, though not very ſucceſsful, contributed to diminiſh the public attention to Italian operas, and by that means injured Handel, without eſſentially ſerving themſelves.

But Handel had arival to contend with, whoſe reputation and patronage were far ſuperior to thoſe of any one already mentioned. The nobility and gentry, ſubſcribers to the opera, who had taken ſides in the differences between him and the ſingers, Seneſino and Cuzzoni, and were offended at the advanced price for admiſſion to the oratorios on opera nights, opened a ſubſcription for Italian operas at Lincoln's-Inn Fields, inviting Porpora hither to compoſe and conduct; and engaging Seneſino, Cuzzoni, Montagnana, Segatti, Bertolli, and, afterwards, Farinelli, to perform there.

The firſt opera that was brought on this ſtage was ARIADNE, written by Paolo Rolli, *per la nobiltà Britannica*, and ſet by NICOLA PORPORA. As little of the Muſic of this opera was printed, and a manuſcript ſcore is not be found, I am unable to ſpeak of its merit, but by analogy. Porpora was more a man of judgment and experience, than genius. His other operas and cantatas, which I have ſeen, are written with good taſte; the melodies of the airs are graceful and natural; and the recitatives, particularly of his cantatas, are ſtill regarded in Italy as models of perfection, for narrative Muſic. In his airs he rather poliſhed and refined the paſſages of other compoſers than invented new; and in his accompaniment there is nothing very picturesque or ingenious. He was long eſteemed the beſt ſinging-maſter in Europe, and was

fortunate in the voices he had to form, particularly in that of Farinelli.

Porpora's Ariadne was firſt performed December 29th, 1733, and continued in run till February 2d of the next year. After which it was diſcontinued till the arrival of Cuzzoni, when it was reſumed and frequently performed till the end of the ſeaſon, June 15th. This opera, ſupported by the ſpirit of party, probably, more than by its intrinſic worth, ſuſtained twenty repreſentations. Before the arrival of Cuzzoni, it was performed ten times; FERDINANDO, ſet likewiſe by Porpora, four; Bononcini's *Aſtarto*, five; BELMIRA, a paſticcio, four; and *Ariadne* in April and May, after the arrival of Cuzzoni, ten times. Then a new opera called ÆNEAS, by an anonymous compoſer, had ſix repreſentations, which with repetitions of Ariadne brought the ſeaſon to a cloſe, June 15th.

The opera-houſe in the Hay-market was opened October 30th, with a drama called SEMIRAMIS, by an anonymous compoſer; which, after four repreſentations, gave way to Handel's *Otho*, revived November 13th, and repreſented likewiſe four times. Who were the performers in theſe operas, I am unable to tell, not being in poſſeſſion of the printed book of the words; but December 4th, a new opera, probably a paſticcio, called CAJUS FABRICIUS, was brought out in order to diſplay the abilities of a new ſinger, GIOVANNI CARESTINI, who now appeared on our ſtage for the firſt time.

This was ſo renowned a theatrical ſinger, that ſome reſpect is due to his memory. His abilities have been celebrated by Quantz (*e*), and Mancini (*f*), who had frequently heard him at the beſt period of his performance. He was born at Mount Filatrana, in the March of Ancona, and at twelve years old went to Milan, where he was patroniſed by the Cuſani family, whence he was frequently called *Cuſanino*. His voice was at firſt a powerful and clear ſoprano, which afterwards changed into the fulleſt, fineſt, and deepeſt

(*e*) See Preſent State of Muſic in Ger. Vol. II. p. 181.

(*f*) *Penſieri ſopra il Canto fig.* p. 18.

counter-

counter-tenor that has perhaps ever been heard (*g*). His firſt appearance on the ſtage ſeems to have been at Rome, in the female character of Coſtanza, in Bononcini's opera of Griſelda, 1721. In 1723, he was at Prague, during the great muſical congreſs there, on occaſion of the coronation of the Emperor Charles VI. as King of Bohemia. In 1724, I trace him at Mantua, and in 1726 at Venice, where he performed with Farinelli, and the famous tenor Paita. In 1728, he was at Rome, and again in 1730, where he performed in Vinci's celebrated operas of *Aleſſandro nell' Indie* and *Artaſerſe*, both written by Metaſtaſio. He was now engaged by Handel to ſupply the place of Seneſino, who together with his whole troop, except the Strada, had deſerted from him, and inliſted under the banners of Porpora and the Barons at Lincoln's-Inn Fields. Careſtini's perſon was tall, beautiful, and majeſtic. He was a very animated and intelligent actor, and having a conſiderable portion of enthuſiaſm in his compoſition, with a lively and inventive imagination, he rendered every thing he ſung intereſting by good taſte, energy, and judicious embelliſhments. He manifeſted great agility in the execution of difficult diviſions from the cheſt in a moſt articulate and admirable manner. It was the opinion of Haſſe, as well as of many other eminent profeſſors, that whoever had not heard Careſtini was unacquainted with the moſt perfect ſtyle of ſinging. He continued in the higheſt reputation for twenty years after quitting England, and ſung at Berlin with the *Aſtrua* in 1750, 1754, and 1755.

The opera of *Fabricius*, in which the part of Pyrrhus was performed by Careſtini, was repreſented but four times, and thoſe at the diſtance of a week between each repreſentation; but ſuch was the influence of Handel's enemies and Seneſino's friends, that it ſeems to have repreſſed all curioſity for what was now tranſacting at the opera-houſe.

(*g*) Handel ſeems to have expected to find it a *ſoprano*, for the ſongs he compoſed for him in Ariadne, before his arrival in England, are written in that clef and compaſs; and his whole part of Theſeus was obliged to be tranſpoſed a note and ſometimes two notes lower, than it ſtands in the original ſcore.

1734. January 5th, ARBACES, a new opera, was performed at the King's theatre in the Hay-market, of which I am unable to give any account either of the words or Muſic. In all probability it was an old drama with a new name, and adjuſted to airs ſelected from the works of different maſters. After ſix repreſentations it was ſuperſeded for ARIADNE IN CRETE, a new opera ſet by Handel. So many dramas have been written for Muſic with the title of Ariadne, that I am unable to aſſign the poetry of this opera to any particular author. Though it was not performed till January 26th, the compoſition was finiſhed the 5th of October, in the preceding year (*b*), near three months before Porpora's opera of the ſame name was brought on the ſtage, and which was now in run at Lincoln's-Inn Fields. Handel's ſingers were Careſtini, Scalzi, and Waltz, for the men's parts; and for the female the Strada, Duraſtanti, juſt arrived for the ſecond time, after an abſence of ten years, and the Negri. Abandoned by his former ſingers, oppoſed by the nobility, and depending ſolely on the public at large for protection and patronage, he ſeems to have exerted his powers of invention, and abilities in varying the accompaniments throughout this opera with more vigour than in any former drama ſince the diſſolution of the Royal Academy of Muſic in 1728.

The overture of Ariadne is ſo well known and has continued in ſuch conſtant favour, that little need be ſaid in its praiſe. The ſubject of the fugue, which ſeems to promiſe no great variety of accompaniment, has been enlivened and embelliſhed through all its repetitions in a manner peculiar to Handel. The minuet which pleaſes in every way in which it is tolerably performed, muſt have had a very ſtriking effect in the theatre, as it is not played as part of the overture, but, after the curtain was drawn up, as a ſymphony to the firſt ſcene, where Minos King of Crete receives the tribute of Athenian youths and virgins, to be ſacrificed to the Minotaur. It being firſt played, *piano*, without wind-inſtruments, and afterwards, *forte*, with French-horns and hautbois, ſurpriſed and pleaſ-

(*b*) The author has written with his own hand on the laſt page of the foul ſcore: *Fine dell' opera, Londres 5 Octobre 1733.* G. F. Handel.

ed

ed the audience in an uncommon manner, at that time. The firſt air: *Mira mi*, has ſpirit and originality. The ſecond air: *Dille che nel mio ſeno*, though ſimple in melody, is curious in modulation. The third air: *Deh-laſcia*, for the Strada, has an agreeable vivacity in it, which a favourite ſinger would render very captivating. The ſubſequent air: *Nel pugnar*, which is the firſt in Careſtini's part, is admirable, as a ſpirited compoſition intended to diſplay the great and peculiar abilities of that ſinger. His low notes, fine ſhake, and articulate execution of diviſions, were all put in action in the courſe of this air (*i*). Scalzi, the ſecond man, to whom Handel gave but little to do in this opera, had the next air: *Tal' or d' oſcuro velo*, does not riſe above the dignity of a pleaſing ballad (*k*). The Negri ſeems to have poſſeſſed no uncommon abilities; the firſt air that came to her ſhare: *Quel cor*, is enlivened by a very pretty accompaniment. As Careſtini's firſt air afforded him an opportunity of manifeſting energy and ſpirit, the ſecond: *Sdegnata ſei*, is a fine *cantabile*, in which, according to tradition, his feeling and expreſſion were equally eminent. Strada's next air: *Sdegno amore*, which terminates the firſt act, is extremly ſpirited, and of an original caſt.

The beauties of the firſt ſcene of the ſecond act, of which the ſymphony, accompanied recitative, and air, have been all printed, have not been ſurpaſſed in any one of Handel's dramatic works, that I can recollect (*l*); they all belong to Careſtini's part, as did the next air: *Salda quercia*, though it is given to Strada, in the printed copy. This air, which he ſung a note lower than it was engraved, is in a grand ſtyle of bravura, and contains longer and more difficult diviſions than had been heard on our ſtage before the arrival of Farinelli. The next air: *Non hà diffeſa*, for Scalzi, contains nothing that would augment the reputation, or diſgrace a compoſer or ſinger; it is innocent of meaning and paſſion, like the

(*i*) Handel, in accompanying the *roulemens* in this ſong, ſeems firſt to have adopted the quiet effect of iterated notes, which then prevailed in the airs of Haſſe and Vinci.

(*k*) According to Mancini, this performer became afterwards a ſinger of the firſt claſs: Carlo Scalzi *Genoveſe, riuſcì nella profeſſione un ſoggetto sì valente, che fù ſtimato fra il numero de' primi cantanti.* Penſieri ſopra il Canto figurato, Vienna 1774, p. 26.

(*l*) The recitative begins: *O patria, oh cittadini!* and the air: *Sol riſtoro.*

poetry.

poetry. Strada had the ſubſequent air: *So che non è*, which is a very beautiful melody, *alla Siciliana* (*m*). After this, Duraſtanti had an animated air: *Qual Leon*, in ten parts, and caſt in a mould totally different from all the reſt. The next air for the Negri: *Narrar gli allor*, contains no peculiar beauties; nor is there much invention or felicity in either of the two airs which ſucceed this. Scalzi had, however, after theſe a very plaintive and pleaſing air: *Son qual ſtanco pellegrino*, with a fine ſolo part for the violoncello, intended to diſplay the abilities of Caporale, juſt come over. The next air: *Se ti condanno*, was ſung by Waltz, a German, with a coarſe figure, and a ſtill coarſer voice (*n*). This baſe ſong is followed by a very graceful and pleaſing duet: *Bell' idolo amato*. After this, Strada had a plaintive paſtoral air: *Se nel boſco*, which terminated the ſecond act (*o*).

The firſt air in the third act: *Un tenero penſiero*, bears a great reſemblance, in many paſſages, to the jig in Corelli's twelfth ſolo. The ſecond air, however: *Par che voglia*, is not only more original, but more pleaſing. The next ſong in the original ſcore, though in Walſh's mangled copy it has been miſplaced, is the celebrated air: *Bella ſorge*, which was long a national favourite; it was compoſed in E flat, but being tranſpoſed for Careſtini, and printed in D, the flute players eagerly ſeized it as their property. In the next ſcene Careſtini, in the character of Theſeus going to attack the Minotaur, has a fine accompanied recitative and an air: *Qui ti fido*, of infinite ſpirit, heightened by a full and rapid accompaniment. After this, Strada had a very pleaſing air of a more placid kind: *Turbato il mar*; and the Negri another: *In mar tempeſtoſo*, of a

(*m*) In this air occurs the only combination of major third and minor ſixth that I have ſeen in Handel's works, except in one of his organ fugues, where it ſeems to have had admiſſion for the ſake of bringing in a counter-ſubject.

(*n*) It has been ſaid that he was originally Handel's cook. He frequently ſung in choruſes and comic entertainments at Drury-lane, in my own memory; and, as an actor, had a great deal of humour. It was imagined that his countryman Lampe had this ſong and ſinger in mind when he ſet "Oh, oh, maſter Moor," in the Dragon of Wantley.

(*o*) This air has ſtill many beauties, though a little wrinkled by time. It has been printed with only a ſingle violin accompaniment; but in the original manuſcript there are parts for a ſecond violin and tenor, which are very important to the harmony and effects.

gay and original caſt, in which the ſecond violin ſeems to be aſſigned the part of Boreas. The duet which follows: *Mira adeſſo queſto ſeno*, is admirable, though in a ſtyle ſomewhat ancient. After which, the favourite air: *Bella ſorge*, is ſung in chorus, as a *finale* to the opera.

Handel's Ariadne was performed, during its firſt run, from January 26th to March 12th, thirteen times; and being revived in the autumn following, had ſix repreſentations more, which made its performances, in the courſe of the year, amount to nineteen; the exact number of times which Porpora's opera of the ſame name had been exhibited.

This being the time when the Prince of Orange was in England, and his nuptials with the Princeſs Royal daily expected, all the theatres in London were preparing ſome exhibition in honour of that ſolemnity. And on Monday, March 11th, was inſerted in the *Daily Journal* the following paragraph: "We hear that amongſt the public diverſions, preparing on occaſion of the approaching nuptials, there is to be performed at the opera-houſe in the Hay-market, on Wedneſday next, a ſerenata called PARNASSO IN FESTA. The fable is, Apollo and the Muſes celebrating the marriage of Thetis and Peleus. There is one ſtanding ſcene, which is Mount Parnaſſus, on which ſit Apollo and the Muſes, aſſiſted with other proper characters, emblematically dreſſed, the whole appearance being extremely magnificent. The Muſic is no leſs entertaining, being contrived with ſo great a variety, that all ſorts of Muſic are properly introduced in ſingle ſongs, duettos, &c. intermixed with choruſes, ſomewhat in the ſtyle of oratorios. People have been waiting with impatience for this piece, the celebrated Mr. Handel having exerted his utmoſt ſkill in it."

This ſerenata was performed March 13th, and on the 14th the wedding was ſolemniſed. The ſerenata was repeated again the 16th, 19th, and 23d. The King, Queen, Royal Family, and Prince of Orange, honoured the firſt repreſentation with their preſence.

The Muſic of this exhibition, of which his Majeſty has a fine ſcore tranſcribed by Smith, was chiefly ſelected from the oratorio of *Athalia*,

Athalia, which having been only performed once at Oxford, the preceding ſummer, was new to the ears of the greateſt part of a London audience; and Handel with all the riches of his genius and invention, was very œconomical, and as frequently turned and patched up his old productions, as if he had laboured under indigence of thought. The ſecond movement of the overture is the ſame as had been performed at Oxford, and which has been lately printed to the oratorio of Athalia, in Dr. Arnold's edition of Handel's works. The firſt air: *Virginelle dotti e belle*, is likewiſe the ſame air as was ſet to *Blooming virgins*, in that ſacred drama. After this, we have a very lively chorus: *Corriamo pronti*, which is in Athalia to the words "The traitor if you there deſcry." The ſubſequent air: *Deh! cantate*, which is the ſame Muſic as "Tyrants would in impious throng," of Athalia, has choral parts, and a very original accompaniment of a kind not very eaſy for any inſtrument. This movement, the melody of which is very graceful, muſt have had a fine effect, with the ſolo parts ſung by Careſtini and Strada. It is followed by a fine pathetic air, richly accompanied: *Spira il ſen*, the ſame as "Softeſt ſounds no more can eaſe me," in Athalia. This was ſuppoſed to be ſung by Orpheus; and the next: *Gran tonante, Giove immenſo*, by Apollo. And theſe airs, well executed, muſt have been thought, in 1734, worthy of the characters to which they were aſſigned. The next movement is an excellent chorus upon a ſpirited kind of ground-baſe: *Già vien da lui*, (The cloudy ſcene begins to clear.) After this, the air: *Con un vezzo*, is the ſame as Strada ſung at Oxford, in Athalia, to the words "Soothing tyrant." A natural and elegant duet followed this: *Sin le grazie nel bel volto*, to the ſame air as "Joys in gentle trains." After which, the air in Athalia: "Faithful cares in vain extended," is adjuſted to the words, *Quanto breve è il godimento*. Then we have a ſpirited chorus: *Cantiamo a Bacco*, to "Chear her O Baal;" a beautiful air: *Sciolga dunque al ballo*; and, laſtly, *S' accenda pur*, a chorus full of fire and pleaſing effects, which terminates the firſt part.

The ſecond part begins with an air and chorus from Athalia: "The riſing world," to the Italian words: *Nel petto ſento.* The following air: *Torne pure,* ſeems not to have been taken from Athalia. *Nel ſpiegar,* is the ſame as "Through the land." But the charming hunting chorus: *O quanto bella gloria,* in thirteen vocal and inſtrumental parts, which fills twenty-eight folio pages in the manuſcript, ſeems originally compoſed for the ſerenata; as does *Fra ſentier di amene ſelve;* after which, part of the chorus: *O quanto bella,* is repeated. *Già, già le furie,* taken from "Hark! hark! his thunders," is a fine compoſition, *fugata,* in the accompaniments. *Dopo d' aver perduto,* an accompanied recitative, is ſeemingly original; but the admirable ſubſequent pathetic air: *Ho perſo il caro ben,* given to Orpheus, and the chorus, into which it is afterwards formed, are both in Athalia, to the words "O Lord, whom we adore," and "Hear from thy mercy ſeat." After theſe, the graceful dialogue and duet: *Cangia in gioia,* in the parts of Apollo and Clio, are exact tranſcripts of, "Ceaſe thy anguiſh," in the ſame oratorio; as is the *coro finale* of the ſecond part: *Coralli e perle,* of "The gods who choſen bleſſings ſend," a little ſimplified in the accompaniment *(p).*

The third part begins with a military ſymphony, for the entrance of Mars; which, after a ſhort recitative, is followed by a very animated chorus of ſixteen parts, in the time, key, and ſtyle of the ſymphony. The firſt fourteen bars only of this admirable ſong and chorus, ſeem new; after which the chief part of the baſe ſong and chorus of Athalia: "When ſtorms the proud to terrors doom," are worked in. Theſe are followed by a pathetic air: *Da ſorgente rilucente,* in the ſame motivo as "Joys in gentle trains," but in a minor key. Then an air, *alla breve: Sempre aſpira,* the ſame as "Gloomy tyrants;" and a moſt agreeable paſtoral, in Corelli's ſtyle, for Apollo: *Non tardate fauni, ancora,* which terminates in chorus. This is not to be found in Athalia. *Circond' in lor vite,* the ſame as "My vengeance awakes me." *Si parli*

(*p*) This chorus, if I miſtake not, may be found in one of Handel's early operas; and, indeed, more than the mere ſubject, in Arne's Comus: "Away, away! to Comus' court repair."

ancora,

ancora, altered from "Round let acclamations ring." *Han mente eroica*, is not in Athalia, any more than the ſong and final chorus: *Lunga ſerie*; theſe are in a military ſtyle, with trumpets, wind-inſtruments, and long ſolo parts in bravura, for the firſt ſoprano, the diviſions of which, as uſual, are more thread-bare than the reſt of the movement: the choral parts, indeed, are admirably interwoven with the principal voice-part, and the whole is conducted with great fire and ſpirit.

The Italian words are adjuſted to the Muſic with ſuch intelligence and attention to accent and expreſſion, that if we were not acquainted with the new and particular occaſion on which *Parnaſſo in Feſta* was prepared, it would be difficult to diſcover whether the Muſic was originally compoſed for that ſerenata, or for the oratorio of Athalia.

After the fourth night of this ſerenata, *Arbace* was performed twice; and then the oratorio of *Deborah* was revived, April 2d, and performed three times, always by his Majeſty's command; and though in Engliſh and ſtill life, always on the nights uſually appropriated to the Italian opera. Then *Ariadne*, *Soſarmes*, *Acis and Galatea*, till May the 18th, when *Paſtor Fido*, was revived, "with ſeveral additions, intermixed with choruſes; the ſcenery after a particular manner, and preceded by a new dramatic entertainment, called a Prologue in the book of the words, but in the advertiſement it is entitled *Terpſichore*." All the choruſes and moſt of the airs, as well as the prologue and overture, were new. It ran thirteen nights, and terminated the ſeaſon July 6th, and Handel's contract with Heidegger, in the Hay-market. There was but one chorus in the drama of the ſame name, that was performed in 1712, and at the diſtance of twenty-two years, the ſtyle of ſinging and the public taſte were extremely changed; the firſt, *Paſtor Fido*, was uncommonly ſimple, even for the time; and Careſtini and Strada were poſſeſſed of vocal abilities unknown at that period, on our ſtage, and perhaps on any other.

October 5th, Handel having quitted the King's theatre, began his campaign in Lincoln's-Inn Fields, with the ſame auxiliaries as the

the preceding ſeaſon. Here he performed *Ariadne* and *Paſtor Fido*, till December the 18th, when he removed to the new theatre in Covent-garden, where he brought out an opera called ORESTES, but whether new, or by whom compoſed, does not appear by newſpapers, *libretto*, or any other record that I have been able to find. It was only repreſented three times: December 18th, 21ſt, and 28th; Handel furniſhed the overture (*q*).

The opera eſtabliſhed by the nobility againſt Handel, at the theatre in Lincoln's-Inn Fields, under the direction of Porpora the preceding ſeaſon, was now rendered doubly attractive by the arrival of Farinelli. Handel having abandoned the theatre in the Hay-market, the troop in oppoſition quitting Lincoln's-Inn Fields, took poſſeſſion of it, and began the ſeaſon October 29th with the opera of ARTAXERXES, caſt in the following formidable manner: Artaxerxes, by Montagnana; Arbaces, FARINELLI; Artabanes, Seneſino; Megabyſes, Signora Segatti; Semira, Signora Bertolli; and Mandane, by Cuzzoni. The Muſic of this opera was chiefly by Haſſe and Riccardo Broſchi, the brother of Farinelli. The airs of greateſt favour, were *Palido il ſole*, ſet by Haſſe, and ſung by Seneſino; *Per queſto dolce ampleſſo*, by the ſame; and *Son qual nave*, by Broſchi; all performed by Farinelli (*r*). This renowned ſinger, whoſe voice and abilities ſeem to have ſurpaſſed the limits of all anterior vocal excellence, was born at Naples 1705; he learned the rudiments of Muſic of his father, and ſinging of Porpora, as he informed me himſelf. In 1722, at the age of ſeventeen, he went from Naples to Rome, with his maſter, then engaged to compoſe for the Aliberti theatre in that city, where he contended with a famous performer on the trumpet (*s*). Here he continued with Porpora till 1724, when he firſt went to Vienna. In 1725, he performed at Venice in Metaſtaſio's firſt opera of *Didone Abbandonata*, ſet by Albinoni. After this he returned to Naples, where he performed with the celebrated fe-

(*q*) The names of Mr. Beard and Miſs Cecilia Young, afterwards Mrs. Arne, firſt appear in the dramatis perſonæ of Handel's operas, performed at Covent-garden, this ſeaſon.

(*r*) *Son qual nave* was an additional *aria di bravura*, compoſed by Broſchi to diſplay his brother's amazing powers of execution.

(*s*) See *Preſent State of Muſic in France and Italy*.

male

male ſinger Teſi, in a ſerenata compoſed by Haſſe. In 1726, he ſung at Milan, in *Ciro*, an opera ſet by the elder Ciampi. In 1727, he performed at Bologna, with Bernacchi, in an opera ſet by Orlandini. In 1728, he went to Vienna a ſecond time; and afterwards returning to Venice in autumn, he ſung with Fauſtina, juſt returned from England, in Metaſtaſio's *Ezio*, ſet by Porpora. Here he continued two years, performing in 1729 with Gizzi and Nicolini, in *Semiramide Riconoſciuta*, ſet likewiſe by Porpora, and in *Cato*, by Leo; and in 1730, with Nicolini and Cuzzoni in Haſſe's celebrated opera of *Artaſerſe*, in which he firſt appeared in England; and in *Idaſpe*, ſet by his brother Riccardo Broſchi. In 1731, he returned to Vienna a third time, where he continued in increaſing favour with the Emperor Charles VI. till his arrival in England.

As general praiſe would convey to the mind of a muſical reader no diſtinct ideas of the powers of this extraordinary ſinger, it will be neceſſary to diſcriminate the ſpecific excellencies of which he ſeems to have been poſſeſſed.

No vocal performer of the preſent century has been more unanimouſly allowed by profeſſional critics, as well as general celebrity, to have been gifted with a voice of ſuch uncommon power, ſweetneſs, extent, and agility, as CARLO BROSCHI DETTO FARINELLI (*t*). Nicolini, Seneſino, and Careſtini, gratified the eye as much by the dignity, grace, and propriety of their action and deportment, as the ear by the judicious uſe of a few notes within the limits of a ſmall compaſs of voice; but Farinelli without the aſſiſtance of ſignificant geſtures or graceful attitudes, enchanted and aſtoniſhed his hearers by the force, extent, and mellifluous tones of the mere organ, when he had nothing to execute, articulate, or expreſs. But though during the time of his ſinging he was as motionleſs as a ſtatue, his voice was ſo active, that no intervals were too cloſe, too

(*t*) It has been ſaid, that he had the cognomen of *Farinelli*, from *farina*, flour; his father having been a miller, or mealman: but as he ſaid he learned the rudiments of Muſic of his father, and his brother was a compoſer of ſome rank, it ſeems as if his anceſtors had not contented themſelves with the mere *clack* of the mill. Indeed, when he was ennobled in Spain, and made knight of the order of Calatrava and St. Jago, it was neceſſary for him to ſend to Italy for his pedigree; and the Neapolitan heralds were diligent and ingenious enough to deduce his lineage from an ancient and honourable ſtem.

wide,

wide, or too rapid for his execution. It ſeems as if the compoſers of theſe times were unable to invent paſſages ſufficiently difficult to diſplay his powers, or the orcheſtras to accompany him in many of thoſe which had been compoſed for his peculiar talent. And yet, ſo great were his forbearance and delicacy, that he was never known, while he was in England, to exclaim, or manifeſt diſcontent at the inability of the band, or miſtakes of individuals by whom he was accompanied. He was ſo judicious in proportioning the force of his voice to the ſpace through which it was to paſs to the ears of his audience, that in a ſmall theatre at Venice, though it was then moſt powerful, one of the managers of the opera complained that he did not ſufficiently exert himſelf—"let me then," ſays Farinelli, "have a larger theatre, or I ſhall loſe my reputation, without your being a gainer by it."

On his arrival here, at the firſt private rehearſal at Cuzzoni's apartments, Lord Cooper, then the principal manager of the opera under Porpora, obſerving that the band did not follow him, but were all gaping with wonder, as if thunder-ſtruck, deſired them to be attentive; when they all confeſſed, that they were unable to keep pace with him: having not only been diſabled by aſtoniſhment, but overpowered by his talents. This band was ſmall, conſiſting only of Carbonelli, Mich. Chriſt. Feſting, Valentine Snow, afterwards ſerjeant-trumpet, and Mr. Vezan, a dancing-maſter, who was likewiſe a ſteady and excellent concert-player on the violin, and conſtantly employed whenever Carbonelli or Feſting was the leader: it was from this worthy man that I had this anecdote.

There was none of all Farinelli's excellencies by which he ſo far ſurpaſſed all other ſingers, and aſtoniſhed the public, as his *meſſa di voce*, or ſwell; which, by the natural formation of his lungs, and artificial œconomy of breath, he was able to protract to ſuch a length as to excite incredulity even in thoſe who heard him; who, though unable to detect the artifice, imagined him to have had the latent help of ſome inſtrument by which the tone was continued, while he renewed his powers by reſpiration.

Of his execution the muſical reader will be enabled to judge by

a view of the moſt difficult diviſions of his bravura ſongs. Of his taſte and embelliſhments we ſhall now be able to form but an imperfect idea, even if they had been preſerved in writing, as mere notes would only ſhew his invention and ſcience, without enabling us to diſcover that expreſſion and neatneſs which rendered his execution ſo perfect and ſurpriſing. Of his ſhake, great uſe ſeems to have been made in the melodies and diviſions aſſigned to him; and his taſte and fancy in varying paſſages were thought by his cotemporaries inexhauſtible.

The opera of *Artaxerxes*, in which he firſt appeared on our ſtage, had an uninterrupted run of eleven nights, and was afterwards ſo frequently revived, that the whole number of its repreſentations, during Farinelli's reſidence in England, amounted to no leſs than forty. However, when it was performed the twentieth time, for his benefit, March 15th 1735, it was ſaid to be revived with alterations and additions. Of what theſe conſiſted, is now not eaſy to diſcover; but as the three capital ſongs mentioned above ſeem to have ſupported their favour through all the ſubſequent changes and additions, and form an æra in theatrical Muſic, I ſhall, on the next plates, inſert the moſt difficult of them for the ſatisfaction of my critical readers.

After the eleventh night of this opera, *Otho* was performed, December 10th, 14th, 17th, 21ſt, 23d, 28th, and 31ſt. As this Drama was not ſaid in the bills to be new, but was merely called an opera, it is moſt probable that the Muſic was Handel's, in the performance of which Seneſino and Cuzzoni had been ſo much applauded (*u*).

As two lyric theatres were now open, and both ſupported by compoſers and performers of great eminence, I ſhall recount their ſeveral tranſactions in oppoſite columns, to enable the reader to judge of the conflict, by a view of the forces that were oppoſed to each other, and the means that were ſeverally uſed for obtaining a victory.

(*u*) *Ottone in Villa*, an opera ſet by the celebrated Vivaldi, was performed at Venice 1729; whether this or Handel's Muſic was now uſed, is difficult to diſcover.

1735. *King's Theatre, Hay-Market.*

Compoſer, Nicola Porpora.

Singers: Seneſino, Farinelli, Montagnana; Cuzzoni, Bertolli, Segatti.

January, *Artaxerxes* was performed twice a week during this whole month.

February 1ſt, POLIFEMO, a new opera written by Paolo Rolli, and ſet by Porpora, *per la nobiltà Britannica*, was firſt performed. In examining the favourite ſongs of this opera that were printed by Walſh, among which are five of Farinelli's, with one of Seneſino's, and one of Montagnana's, there appears to be conſiderable merit in the melody. Indeed, much of the *new taſte*, and new paſſages of this period, ſeems to have been derived from Porpora's ſongs; that the difference of ſtyle and fancy in the airs of Farinelli with thoſe that were ſung by Nicolini two or three and twenty years before, is wonderful. Yet the ſongs of Nicolini being the beſt of the time, were equally admired by the public, who reaſon from what they hear, and improve in criticiſm by excellence in compoſition

1735. *Covent-Garden.*

Compoſer, Geo. F. Handel.

Singers: Careſtini, Meſſrs. Beard, Waltz, Stoppelaer; Strada, Maria Negri, Mrs. Young.

January 8th, ARIODANTE was firſt performed. This opera continued in run, and always by his Majeſty's command, till March 5th. Some friend of the compoſer had endeavoured to excite expectation in the public for the Muſic of this opera, by inſerting in the *London Daily Poſt*, ſo early as November the 4th of the preceding year, the following paragraph: "We are informed, that when Mr. Handel waited on their Majeſties with his new opera of *Ariodante*, his Majeſty expreſſed great ſatisfaction with the compoſition, and was graciouſly pleaſed to ſubſcribe £.1000 towards carrying on the operas this ſeaſon at Covent-Garden."

Nothing but the intrinſic and ſterling worth of the compoſition could have enabled Handel at this time to make head, not only againſt four of the greateſt ſingers that ever trod the opera ſtage, but againſt party prejudice, and the reſentment, power, and ſpleen of

Opera-Houſe.

poſition and performance, ſo much, as never to tolerate inferiority, while memory enables them to form a compariſon. The King, Queen, Prince of Wales, and Princeſſes, honoured the firſt repreſentation of *Poliſemo* with their preſence, and there was the fulleſt houſe of the ſeaſon (*x*).

This opera, with no other interruption, than the benefits continued in run twelve or thirteen nights.

In Lent, as Handel was to be attacked at all points, Porpora had an oratorio of his own compoſition, called DAVID, performed at the King's theatre. In this attack he ſeems to have ſunk under his antagoniſt's ſuperior force and fire. For this oratorio was executed but three times, while Handel continued the performance of different oratorios, without operas, for near two months.

April the 8th, ISSIPILE, a new opera, by a compoſer at preſent unknown, was firſt performed; it lived but four nights,

(*x*) *London Daily Poſt.*

Covent-Garden.

of the principal patrons of Muſic among the nobility and gentry of this kingdom. *Ariodante* was performed twelve times (*y*). After which, as Handel's capital ſingers were inferior in number and renown to thoſe of his rival, he very wiſely diſcontinued the performance of operas for a conſiderable time, and reſted his fame and fortune on his choral ſtrength in the compoſition of oratorios, in which ſpecies of writing poſterity has done him the juſtice to allow his ſuperiority in learning, force, and effects, to any compoſer that the world has yet ſeen. *Eſther* was performed ſix times this ſpring; *Deborah* thrice; and *Athalia* five times.

April 16th, ALCINA was firſt performed: an opera with which Handel ſeems to have vanquiſhed his opponents, and to have kept the field near a month longer than his rival Porpora was able to make head againſt him. This opera, which was always performed by command of their Majeſties, till the King went to

(*y*) We ſhall review this opera hereafter, in the ſame manner as the preceding dramatic productions of Handel.

Opera-Houſe.

when recourſe was had to the favourite opera of *Artaxerxes*, which, with ſeveral alterations and additions, was repreſented till the 3d of May; after which, another ſhort-lived new opera was brought out, called IFIGENIA, which, after five performances, was likewiſe ſuperſeded for *Artaxerxes*, which was repeated till the 7th of June, when the ſeaſon was cloſed with *Polifemo*, by command of her Majeſty.

During the run of *Polifemo* at the Opera-houſe, the footmen terrifying the ladies by crouding into the lobby with lighted flambeaux, and refuſing to retire when ordered by the gentlemen, created a great diſturbance; and the aſſiſtance of the guards having been called for, the Marquis of Tweedale's ſervant received a wound of which he died a few days after.

Covent-Garden.

Hanover, and then by command of her Majeſty only, till the cloſe of the ſeaſon, July 2d, ſuſtaining eighteen ſucceſſive repreſentations.

Beſides the royal patronage and public approbation with which *Alcina* was honoured, Handel's friends ſeem to have been zealous and active in his favour: for on the firſt day of performance was inſerted in the *London Daily Poſt*, the following paragraph: "Their Majeſties intend being at the opera in Covent-Garden to-night; and we hear the new opera will exceed any compoſition of Mr. Handel's hitherto performed." And in the middle of its run, another paragragh ſays: "Laſt night their Majeſties and the Princeſs Amelia were at the opera of Alcina, which meets with great applauſe."

Farinelli ſung at a great entertainment given by Count Montijo, the Spaniſh ambaſſador, at Powys-houſe: and likewiſe in a *Te Deum* performed at the Portugueſe Chapel on the Princeſs of Brazil's being brought to bed of a daughter (z).

Careſtini,

(z) The newſpapers of the times tell us that "His Royal Highneſs the Prince of Wales was pleaſed to make a preſent of a fine wrought gold ſnuff-box, richly ſet with diamonds and rubies, in which was incloſed a pair of brilliant diamond knee-buckles.

Careſtini, immediately after the twentieth performance of *Alcina* ſet off for Venice, where he was engaged to ſing the enſuing ſeaſon.

The opera of *Ariodante* was originally written by Antonio Salvi, and ſet by Carlo Pollaroli, for Venice. The ſubject was taken from the ſixth book of Arioſto, and was firſt performed under the title of *Genevra*.

The firſt movement of the overture to this opera, as ſet by Handel, is majeſtically pleaſing; the fugue, upon a plain ſubject in triple time, is clear and ſpirited, but rigidly purſued without epiſode, or ſolo part for wind-inſtruments. The laſt movement is a very agreeable gavot, accented in a way that would admirably mark the ſteps of a dance.

The firſt act opens with a very pleaſing air: *Vezzi, luſinghe*, with an original and gay accompaniment; it was ſung by Strada, as was the next: *Orrida agli ôcchj miei*, which is a cavatina full of ſpirit and pleaſing paſſages. The third air: *Apri le luci*, belongs to the ſecond woman's part, Dalinda, which was performed by Miſs Cecilia Young, who was afterwards the wife of Dr. Arne. This part ſeems to have been intended for another ſinger, as it is written in Handel's original ſcore, for a contralto voice, and Mrs. Arne's was a high ſoprano. The air is elegantly ſimple and not more elaborate than a pleaſing ballad. The next air: *Coperta la frode*, for the Negri, is not of a more exalted kind; but both have the ſtamp of a maſter upon them. After this, Careſtini has a very beautiful pathetic cavatina: *Quì d' amor*, upon a very elegant and original plan: it is accompanied, *alla moderna*, in a clear and quiet manner by three violins, tenor, and baſe, which never diſturb or divert the hearer's attention from the voice-part; in the ſhort ſymphony, however, the firſt violin and violoncello are dialogued in a very pleaſing and maſterly manner; and during the ſong, the baſe

buckles, as alſo a purſe of one hundred guineas, to the famous Signor Farinelli, who had conſtantly attended all his Royal Highneſs's concerts ſince he came from Italy." They likewiſe have recorded, that he went to Scarborough in the ſummer with the Duke of Leeds; a nobleman after whom Farinelli made great enquiries when I ſaw him at Bologna in 1770.

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is ſilent till there is an opportunity for its ſaying ſomething intereſting. This air is followed by a very graceful and pleaſing duet, between the two principal characters of the drama: *Del Fato piu inumano.* The next air: *Volate amori*, was a kind of *bravura* in its day; but it has now loſt its bloom, and is more wrinkled than any other movement in the opera. This is, however, followed by an admirable baſe ſong: *Voi colla ſua tromba*; it was ſung by Waltz, and accompanied by two French-horns, though the words called for a trumpet. This air deſerves a better ſinger, for Waltz had but little voice, and his manner was coarſe and unpleaſant; but the rival theatre had not only robbed Handel of his baſe ſinger, Montagnana, but of his trumpet, SNOW, who had the brighteſt tone, and moſt accurate intonation, of any performer I ever heard on that inſtrument. The poet has given the compoſer but little variety of expreſſion and imitation in the latter part of this act, for we have *wings* and *flying*, in almoſt every air. *Con l' ali d' amore*, the next air in Careſtini's part, is a gay and pleaſing *bravura* of a very modern caſt, except in the diviſions, which, as uſual, have been more frequently uſed by younger compoſers than the reſt. The ſubſequent air: *Spero per voi*, for the Negri, has great ſpirit and originality (*a*). The next is a ſlight air: *Del mio ſol*, that was ſung by Mr. Beard; but his part in this opera was certainly not originally compoſed for him, any more than that of Miſs Young, as the firſt is written in the ſoprano clef, and the ſecond in the contralto. After a beautiful paſtoral ſymphony, a gay gavot: *Se rinaſce*, ſung in duo, by Careſtini and Strada, and repeated in chorus, *a ballate*, terminates the firſt act.

The ſecond is opened with a moonlight ſcene; and Handel ſeems, by a gentle and gradual aſcent of two octaves in the principal melody, of a ſhort, but beautiful ſymphony, to follow the mild luminary up to her "higheſt noon." As the firſt act, in the poetry, is monotonouſly happy, this is replete with ſcenes of wretchedneſs and miſery. The firſt air: *Tu preparati a morire*, which was ſung

(*a*) In this air, Handel is more licentiously the ſeventh with the ninth, in the uſe of diſcords, than uſual, particular-

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by Careſtini, is full of rage, diſtruſt, and paſſion. The ſecond, ſung by Mr. Beard: *Tu vivi*, ſeems well calculated for a ſinger and actor of ſpirit; the firſt bar in this air is frequently introduced in the accompaniments with great art, as a ſubject of fugue and imitation. Careſtini has the next air: *Scherza infida*, which paints his growing jealouſy, indignation, and deſpair; and is admirably accompanied by two violins and tenor, *con ſordini*, a baſe, pizzicato, and a ſolo part for the baſſoon. This is followed by a very agreeable Siciliana for the ſecond woman: *Se tanto piace*. After which there is a light air: *Se l' inganno*, which was ſung by the Negri; and another of a common caſt, for Waltz. In Handel's ſcore, this is followed by a plaintive and charming Siciliana in F minor, for a baſe voice: *Invida ſorte*, for which I can find no words in the *libretto*. Strada had the next air: *Mi palpita il core*, which though ſhort, is characteriſtic, and of a caſt totally different from all the reſt. Beard then had an air: *Il tuo ſangue*, full of energy and fire, which probably, as this ſeems to have been his firſt winter on the ſtage, contributed to eſtabliſh his reputation for ſongs of that kind. After this, Strada had a fine accompanied recitative, and a very plaintive air: *Il mio crudel martoro*, by which ſhe is lulled to ſleep; and during her trance, there is a dance, or *entrée des ſonge agréables*, the Muſic of which is ſketched out in Handel's foul ſcore, and with which the acts was terminated (*b*).

The third act opens with a grave and ſorrowful cavatina: *Numi! laſciarmi vivere*, for Careſtini; who, after a long recitative, has another air: *Cieca notte*, of a bold and original kind. The next air: *Neghittoſi, or voi*, for the ſecond woman, is extremely animated; as is that which follows it, in a different ſtyle: *Dover, giuſtizia*, for the ſecond man. Strada after this, in the character of Genevra, has a ſhort, but very pathetic and tender air of ſupplication to her offended father: *Io ti bacio, o mano auguſta*. Then Waltz had a ſhort air; after which, Strada had an impaſſioned air of two

(*b*) Handel has made a memorandum on the firſt page of his ſcore, that he began to compoſe the opera, Auguſt 12th, 1734; dates the end of the ſecond act September 9th; and the final chorus October 24th.

characters: *Sì morrò*; it begins ſlow and ends quick; the ſecond movement is very original and maſterly. It has a ſolo part for the firſt of four violins, and for the violoncello. Then Careſtini had a very agreeable *aria di bravura* of conſiderable agility, with a modern accompaniment: *Dopo notte.* After which, the ſecond man and ſecond woman had a light duet, chiefly in dialogue: *Dite ſpera.* The ſcene then changes to a dungeon, where Genevra, the heroine of the piece, is impriſoned; who, after a complaining recitative, begins a very pathetic air: *Manca, oh Dei!* but this is interrupted at the fourth bar by a gay ſymphony, which is an introduction to the happy denouement that has been long thought neceſſary to the termination of a muſical drama; the two principal characters, Ariodante and Genevra, repreſented by Careſtini and the Strada, have then a very pleaſing duet: *Bramo aver mille vite,* upon a plan and ſubject totally different from any of Handel's other opera duets, that I can recollect. After this, a lively chorus and a dance, in which the celebrated Mademoiſelle Sallé performed, completed the opera; which, though it has fewer capital and captivating airs than ſome of his preceding dramas, abounds with beauties and ſtrokes of a great maſter.

The drama of ALCINA, taken from the ſixth and ſeventh cantos of *Orlando Furioſo,* was originally written by Ant. Marchi, and ſet for Venice, in 1725, by Tommaſo Albinoni. As the Armida of Taſſo is an imitation of the Enchantreſs of Arioſto, it may be ſaid that the opera of *Alcina* has given birth to all the *Armidas* and *Rinaldos* of modern times.

Handel muſt have ſet this drama during the violence of his conflict with the rival theatre, while he was making head againſt his opponents, and conducting the performance of *Ariodante* and his oratorios; for he dates the end of his work April 8th, 1735, and it was brought on the ſtage the 16th of the ſame month; yet few of his productions have been more frequently performed, or more generally and deſervedly admired, than this opera. In the examination of which I ſhall be the more exact, as ſome have ima-

gined that Handel when he compoſed it, adopting the new taſte which Vinci, Porpora, and Haſſe had rendered faſhionable in Italy, had changed his ſtyle, and beat them at their own weapons. But though ſeveral airs might be pointed out in which the more modern dramatic ſtyle ſeems to have been followed, yet the beſt and moſt favourite airs of the opera were certainly compoſed by Handel in his own manner, without leaning to that of others, either by accident or deſign. Indeed, the airs of this opera may be numbered and claſſed in the following manner: *arie all' antica*, or in Handel's own ſtyle, twenty-one; *alla moderna*, eight; *antica e moderna*, or of a mixed ſtyle, three (*c*).

The overture of *Alcina* has always been a favourite or the public. The firſt movement is dignified with Handel's genuine gravity and grandeur. The fugue is unuſually ſpirited and active; and at the eighteenth bar, when there was danger that the cloſe adherence to the ſubject and its numerous repetitions would tire the ear, a new under ſubject of a totally different caſt, is introduced in the baſe, and, afterwards, in all the other parts, alternately, in a very happy and maſterly manner. The muſette and minuet were within the comprehenſion of all hearers, and long ſerved as models of imitation to our playhouſe compoſers (*d*).

The chorus of the firſt act: *Queſto e il cielo di contento*, is ſet twice over in Handel's manuſcript: firſt, in the ſame graceful and pleaſing manner as it is printed; but in the ſecond, he has made the admirable firſt movement of his fourth organ concerto, the ground-work and accompaniment of this chorus. *Dì cor mio*, Strada's firſt air, is extremely elegant and pleaſing; and *La bocca vaga*, in Careſtini's part, is full of grace, paſſion, and new effects.

(*c*) Of the firſt claſs are: *Chi m' inſegna*; *Di te mi rido*; *Semplicetto*; *Sì ſon quella*; *Tornami*; *Col celarvi*; *Penſa a chi*; *Vorrei vendicarmi*; *Ama, ſoſpira*; *Mio bel teſoro*; *Tra ſpeme*; *Ah mio cor*; *Verdi prati*; *Ombre pallide*; *Credete al mio*; *Un momento*; *Ma quando*; *All' alma fedel*; *Mi reſtano*; the trio, *Non è amor*; and the *coro finale*. Of the ſecond claſs; *O s' apre al riſo*; the chorus, *Queſto è il cielo*; *La bocca vaga*; *Qual portento*; *Mi luſinga*; *E un folle*; the accompanied recitative, *Ah! ruggiero*; *Sta nell' Ircana*. And of the third claſs: *E geloſia*; *Dì cor mio*; and *Barbara, Io ben lo sò*.

(*d*) Particularly to the late Dr. Howard, in his overture of the *Amorous Goddeſs*.

Qual portento, is grand in the ſtyle, original in the accompaniment, and dramatic in its arrangement. *Mi luſinga*, is one of the moſt graceful and agreeable airs in all Handel's works; and *Verdi prati* is always a new and charming compoſition, whenever it is revived by a ſinger of ſufficient abilities to do it juſtice. *Ah! mio cor!* has merit of various kinds, but is peculiarly original and maſterly in the continued activity of the baſe, and tranquility of the accompaniments in the firſt part, and their ſpirit in the ſecond. Theſe ſix airs are mentioned as capital. And among the agreeable may be inſtanced: *O s' apre riſo*; *Credete al mio dolor*; *Un momento*; *Mi reſtano*; and many more. Some may be praiſed for their uncommon ſpirit: as, *E un folle*; *Stà nell' Ircana*; *Barbara, io ben lo ſo*: and others for maſterly compoſition: as, *Ombre pallide*, and the *Trio*. Upon the whole, if any one of Handel's dramatic works ſhould be brought on the ſtage, *entire*, without a change or mixture of airs from his other operas, it ſeems as if this would well ſuſtain ſuch a revival (*e*).

Handel having loſt his firſt man, Careſtini, was unable to engage another capital performer to ſupply his place before the next year.

The King's theatre was opened by his Majeſty's command, October 28th, with the opera of *Polypheme*, which had a new run of eight nights. As this drama was performed twenty-one times in the courſe of the year, I was curious to ſee what ſhare of its ſucceſs could be aſcribed to the Muſic; and having been able to procure a copy of the favourite ſongs, printed by Walſh during its run, which are chiefly thoſe that were ſung by Farinelli, I ſhall ſpeak of each as they affected me on examination. Of the five airs that were expreſsly compoſed for the talents of this great ſinger, the firſt was a *mezza bravura*, accompanied on the hautbois by the celebrated San Martini. Two ſuch performers muſt have made a worſe production intereſting; but the compoſition now appears poor, and

(*e*) It is remarkable, that of the original ſingers in this opera, conſiſting of three Italian, three Engliſh, and one German, the three Engliſh, Mr. Beard, Mr. Savage, and Mrs. Arne, are ſtill living, though now (in 1788) fifty-three years have elapſed ſince its firſt performance.

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the paſſages light and frivolous. The ſecond air, which abounds with *phraſes manquées*, has long notes in diſtant intervals, and brilliant diviſions, to diſplay the voice and execution of the performer. The third air which is a cantabile, has elegant paſſages, and ſeems well calculated to ſhew the taſte and expreſſion of a ſuperior ſinger. The fourth air is languid, common, and unintereſting, on paper; how it was embelliſhed and meliorated by the voice and pathetic powers of Farinelli, thoſe can beſt imagine, who have been delighted with the performance of a great ſinger, in ſpite of bad Muſic. The fifth air is a *bravura* with innumerable unmeaning ſhakes, and diviſions that are now become common and inſipid.

November 25th, ADRIANO, a new opera compoſed by Veracini, was firſt repreſented by his Majeſty's command. This opera, of which though the favourite ſongs were printed, the plates have been long loſt, ran to the end of the year, having ten repreſentations. At this time, though Handel was ſilent, there were ſix theatres open in London: the King's theatre or Opera-houſe, Drury-lane, Covent-Garden, Goodman's-Fields, Lincoln's-Inn Fields, and the Little Theatre in the Hay-market.

1736. This year, like the laſt, was begun with a revival of *Artaxerxes* at the Opera-houſe, which was performed four times ſucceſſively; after which, January 24th, a new opera called MITRIDATE, was brought on the ſtage, of which no compoſer is mentioned in the bills of the time, and the airs were never printed. It was probably a paſticcio, and as it had but four repreſentations, we may ſuppoſe that its favour with the public was not very great. After this, February 7th, the performance of Veracini's *Adriano* was reſumed, and repeated ſeven times.

While theſe were the tranſactions of the King's theatre, Handel, unable to muſter a ſufficient number of Italian ſingers for an opera, ſet Dryden's Ode on St. Cecilia's Day, in Engliſh, and had it performed at opera prices during the ſecond run of Adriano at the rival theatre, under the title of ALEXANDER'S FEAST. The public expectations and effects of this performance ſeem to have been correſpondent; for the next day we are told in the public papers(*f*)

(*f*) *London Daily Poſt, and General Advertiſer*, February 20th, 1736.

that "there was never was, upon the like occaſion, ſo numerous and ſplendid an audience at any theatre in London, there being at leaſt thirteen hundred perſons preſent; and it is judged that the receipt of the houſe could not amount to leſs than £. 450. It met with general applauſe, though attended with the inconvenience of having the performers placed at too great a diſtance from the audience, which we hear will be rectified the next time of performance." And this happened when Farinelli was employed at another theatre, ſupported by the principal nobility in the kingdom, and when Handel had no other capital ſinger in his ſervice than Strada.

Alexander's Feaſt was performed once a week till March 24th, when it was changed for *Acis and Galatea*, which was repeated the 31ſt. Thus far no organ concerto is mentioned; but April 7th and 14th, when the oratorio of *Eſther* was performed, Handel played *two* concertos each night.

At the King's theatre, March 2d, a new paſticcio called ORFEO was brought on the ſtage, the airs in which were chiefly ſelected from the works of Haſſe, Vinci, Araja, and Porpora; this drama had thirteen repreſentations. Farinelli had again *Artaxerxes* for his benefit, Saturday March 27th, with an addition of ſeveral new ſongs. The ſame opera was repeated, the Tueſday after, when the following notice was inſerted at the bottom of the bills: "Whereas the repetition of ſongs adds conſiderably to the length of the opera, and has been often complained of, it is hoped no perſon will take it ill, if the ſingers do not comply with *encores* for the future." It was very natural for lovers of Muſic to wiſh for a repetition of the delight they received from ſo exquiſite a ſinger as Farinelli, and as natural for thoſe whoſe pleaſure was ſmall to think theſe repetitions tedious; but it ſeems as if both parties might have been ſatisfied, if an unintereſting ſong by a bad ſinger had been omitted for every one of a different kind that was encored (*g*).

(*g*) I know it will be ſaid by thoſe who love poetry better than Muſic, that this would ruin the drama; but as the buſineſs of the drama is chiefly tranſacted in the recitative, and as few people intereſt themſelves in England about an Italian drama, the evil would not be inſupportable.

After

After another performance of *Artaxerxes*, *Orpheus* was reſumed, and continued in run till April the 13th; when another new opera, called HONORIUS, was brought out. But after one performance, it was withdrawn, and never repreſented again, as I have been able to diſcover.

Handel was ſtill unable to mount the ſtage for want of auxiliaries; with which the public was made acquainted by the following paragraph in the newſpapers, April 13th: "We hear that *Signor Conti*, who is eſteemed the beſt ſinger in Italy, being ſent for by Mr. Handel, is expected here in a few days."

After the failure of *Honorius* at the Opera-houſe, the managers had again recourſe to *Orpheus*, April 17th, 29th, and May 1ſt.

At this time her Serene Highneſs the Princeſs of Saxe-Gotha, to whom his Royal Highneſs Frederic Prince of Wales had been affianced, was daily expected, and all the theatres were eager to manifeſt their zeal in the celebration of ſo great an event as the royal nuptials. The Princeſs landed at Greenwich, on Sunday April 25th, where her Highneſs continued on Monday to repoſe herſelf after the fatigues of her voyage; and on Tueſday the 27th the marriage was ſolemniſed in the Chapel Royal, at St. James's. Operas had been advertiſed for this week at both the lyric theatres: *Orfeo* at the Hay-market for Tueſday, and *Ariodante* at Covent-Garden for Wedneſday; but both were poſtponed on this important occaſion. On Thurſday, however, the opera of *Orfeo* was performed at the Hay-market, and honoured with the preſence of their Majeſties, the Prince and Princeſs of Wales, and all the royal family. On Saturday, the ſame opera was repeated, and again honoured with the preſence of their Royal Highneſſes the Prince and Princeſs of Wales; and on the Tueſday following, May 4th, a THEATRICAL FEAST was promiſed in honour of the royal nuptials (*b*).

(*b*) This was a drama written by Paolo Rolli, and ſet by Porpora on the occaſion, entitled, *The Feaſt of Hymen: Feſta d' Imeneo, per le nozze reale di Frederico Prencipe reale di Vallia e Principe Elettorale di Hanover, con la ſereniſſima Principeſſa Augnſta di Saxe-Gotha.* Farinelli ſung in this drama, which was performed in the manner of an oratorio, with only one fixed ſcene, painted by Kent.

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As yet there had been no opera at Covent-Garden; but a paragraph in the daily papers informed the public, that Handel had compoſed an opera on the occaſion of his Royal Highneſs's marriage; but as the wedding had been ſolemniſed ſooner than was expected, great numbers of artificers, as painters, carpenters, engineers, &c. were employed to forward it with the utmoſt expedition; and that ſeveral ſingers who had been ſent for from Italy for that purpoſe were lately arrived, and would make their firſt appearance in the opera of Ariodante."

Opera-Houſe.

On Tueſday, May 4th, Porpora's drama called the FEAST OF HYMEN was firſt performed. We are not told how it was received; but if we may judge from the ſhortneſs of its exiſtence, its conſtitution was not very robuſt; for it only ſurvived four repreſentations. After which, *Adriano* was reſumed, and repreſented four times; which, with one performance of *Artaxerxes* and four of *Orpheus*, brought the ſeaſon to a concluſion, June 22d.

Indeed, there are no memorials of the uncommon proſperity of this theatre at a time of ſuch univerſal joy and feſtivity.

Covent-Garden.

On Wedneſday, May 5th, Handel began his campaign with the revival of *Ariodante*, an opera of the preceding year.

The next day the following eulogium on his new ſinger was inſerted in the Daily Poſt: "laſt night Signor GIOACHINO CONTI GIZZIELLO, who made his firſt appearance in the opera of Ariodante, met with an uncommon reception; and in juſtice both to his voice and judgment, he may be truly eſteemed one of the beſt performers in this kingdom." Neither his friends nor the friends of Handel could venture to ſay more, while Farinelli was in the kingdom. Conti was at this time a young ſinger, more of promiſing, than mature, abilities; and ſo modeſt and diffident, that when he firſt heard Farinelli, at a private rehearſal, he

he burſt into tears, and fainted away with deſpondency. He had his cognomen of *Gizziello* from his maſter *Gizzi*, once an eminent ſtage ſinger, who, in his old age, became an exellent maſter. Gizziello after he quitted England ſtudied with ſuch diligence and ſucceſs, that he turned the tables, by exciting envy in Farinelli, at Madrid, where he ſung with uncommon applauſe in the operas under his direction. He was one of the conſtellation of great ſingers which the King of Portugal had aſſembled together in 1755 (*i*). And narrowly eſcaping with his life, during the earthquake which happened at Liſbon that year, he was impreſſed with ſuch a religious turn by that tremendous calamity, that he retreated to a monaſtery, where he ended his days. It was ſoon after this event that Guadagni ſhut himſelf up in the ſame convent, not ſo much for ſpiritual conſolation as muſical counſel; which he ſo effectually obtained from the friendſhip of Gizziello, that from a young and wild ſinger of the ſecond and third claſs, he became, in many reſpects, the firſt ſinger of his time.

After a ſecond performance of *Ariodante*, May 7th, Handel brought out his opera of "ATALANTA, compoſed on occaſion of an illuſtrious marriage." May 13th, the following paragraph appeared in the Daily Poſt: "Laſt night was performed at the theatre-royal Covent-Garden, for the firſt time, the opera of Atalanta, compoſed by Mr. Handel on the joyous occaſion of the nuptiels of their Royal Highneſſes the Prince and Princeſs of Wales. In which was a new ſet of ſcenes painted in honour of the happy union, which took up the full length of the ſtage: the fore-part of the ſcene repreſented an avenue to the Temple of *Hymen*, adorned with ſtatues of Heathen Deities. Next was a triumphal arch, on the ſummit of which were the arms of their Royal Highneſſes. Under the arch was the figure of *Fame* on a cloud, ſounding the praiſes of this happy pair. The names FREDERICUS and AUGUSTA appeared above in tranſparent characters. The opera concluded with a grand chorus, during which, ſeveral beautiful illuminations

(*i*) Theſe were, according to Pacchierotti: Eliſi, Manzoli, Caffarelli, Gizziello, Veroli, Babbi, Luciani, Raaf, Raina, and Guadagni.

were diſplayed. There were preſent, their Majeſties, the Duke, and the four Princeſſes, accompanied with a very ſplendid audience, and the whole was received with univerſal acclamations (*k*)." This opera continued in run till the end of the ſeaſon; June the 2d, it was performed by command of the Queen, the Duke, and Princeſſes; and on the 9th, when the ſeaſon cloſed, her Majeſty likewiſe honoured it with her preſence (*l*).

Propoſals for printing the opera of Atalanta in ſcore, by ſubſcription, were publiſhed immediately after its firſt performance; and early in June it was ready to deliver to the ſubſcribers, who amounted to about one hundred and eighty.

The overture of Atalanta is uncommonly gay and ſpirited, as the hilarity of the occaſion required. The fugue, different from moſt of Handel's other overture fugues, which are often upon grave eccleſiaſtical ſubjects, is light and airy; and the trumpet part, intended to diſplay the tone and abilities of Snow, who had returned to his orcheſtra, has fewer notes that are naturally and inevitably imperfect in the inſtrument, than common. The fourth of the key is, however, too much uſed even for vulgar ears to bear patiently (*m*). The gavot is marked, pleaſing, and popular.

The ſingers in this opera were Signor Conti, uſually called Gizziello, Signora Strada, Signora Maria Negri, with Meſſrs. Beard, Waltz, and Reinhold.

Conti's two firſt ſongs in the firſt act (*n*), ſeem to have been written to his new, graceful, and pathetic ſtyle of ſinging. Beard's firſt ſong: *S'è tuo piacer*, is extremely agreeable, and of a kind which not only pleaſed the age in which it was produced, but will always pleaſe, when well ſung. Waltz's air: *Impara ingrata*, has in it many paſſages and ſtrokes of a great maſter (*o*). The Negri's air: *Come alla tortorella*, is an elegant paſtoral. Strada's firſt air: *Al*

(*k*) The royal bride and bridegroom were this evening at Drury-lane to ſee the tragedy of *Cato*, and the farce of *Taſte à la mode*.

(*l*) The King ſet out for Germany this year the 22d of May.

(*m*) At the ſixty-fourth and ſixty-fifth bars, and the ſeventy-ſeventh, eightieth, and eighty firſt, the G is intolerable. Indeed, whenever the fourth or ſixth of the key is otherwiſe uſed than as a paſſing-note, the ear is offended.

(*n*) *Care ſelve* and *Laſcia, ch' io parta ſolo*.

(*o*) Lampe has burleſqued a fine paſſage of this air in, *Oh! Oh! maſter Moor*, of the Dragon of Wantley, at the word *before*.

varro

varco, is of a very peculiar caſt; it is as ſpirited and original as her next air: *Ripertai glorioſa palma*, is elegant, gay, and uncommon. The laſt air in the firſt act: *Non ſaria poco*, for Conti, contains many agreeable paſſages; the baſe and accompaniments are of a modern caſt, and, except the cloſes and two or three of the diviſions, the whole ſeems of the preſent age.

The chorus which opens the ſecond act: *Oggi rimbombano*, is gay and pleaſing. Strada's firſt air: *Laſſa! ch' io t' ho perduta*; and the ſubſequent duet: *Amarilli? oh, Dei!* are more in Handel's own early ſtyle than any of the movements in the firſt act. Conti's ſecond air: *Sì, mel ricorderò* is likewiſe *all' antica*; as is Beard's *Di ad Irene*. The air for Negri: *Soffri ni pace* is of the ſame ancient caſt, but extremely agreeable; and the accompaniment, *all' ottava*, was not common at that time, and has a very pleaſing effect. Conti's air: *M' allontano*, is more modern; and Strada's: *Se naſce un rivoletto*, is a pleaſing minuet, but not very new. This air finiſhes the ſecond act, which we find, by Handel's dates, was compoſed in five days *(p)*.

The third act is opened with a ſhort, but ſpirited and agreeable ſymphony. The firſt air: *Ben ch' io non ſappia*, is new and ingenious, and ſo much the compoſer's own property, that it cannot be claſſed with any thing elſe, either ancient or modern. Beard's air: *Diedi il core*, is gay and pleaſing; but has a tireſome *roſalia* of a common paſſage. The Negri's air: *Ben' io ſento*, is *new*, in an old ſtyle of jig. The next ſhort air, or cavatina: *Cuſtodite, o dolci ſogni*, for Strada, with no other accompaniment than a violoncello, would have but little effect from an ordinary ſinger, but is a *canevas* for a great ſinger that would admit of fine colouring. The air *Sol prova*, for Reinhold, is not in Handel's uſual bold ſtyle of baſe ſong; by being more modern, it is more feeble. *Or trionfar*, is a much better air; but that and another: *Tu ſolcaſti*, which are in the original ſcore, have not been printed. Of the firſt, indeed,

(p) The laſt movement in the firſt act is dated April 9th, and that of the ſecond April 14th. At the end of the third act, he has *Fine dell' opera. G. F. H. April 22d*, 1736.

the words do not appear in the *libretto*, any more than of the duet: *Cara, nel tuo bel volto*, which is an agreeable mixture of *antica e moderna*, or rather Corelli highly poliſhed. The gavot in the laſt chorus, from its facility and familiar ſtyle, was long a national favourite.

Handel never till now had a firſt man to write for with ſo high a ſoprano voice. Nicolini, Seneſino, and Careſtini, were all *contraltos*. There was often dignity and ſpirit in their ſtyle; but Conti had delicacy and tenderneſs, with the accumulated refinements of near thirty years, from the time of Handel's firſt tour to Italy. I think it is not difficult to diſcover, particularly in the firſt act, that in compoſing Conti's part in this opera, he modelled his melody to the ſchool of his new ſinger. Indeed, Handel was always remarkably judicious in writing to the taſte and talents of his performers; in diſplaying excellence, and covering imperfections.

Very ſoon after the two opera-houſes were ſhut up, the public was informed, by a paragraph in the daily papers, that "ſeveral perſons were ſent to Italy from the two theatres, to engage additional voices for carrying on the operas next ſeaſon: and that Signor *Domenichino*, one of the beſt ſingers in Italy, was engaged by Mr. Handel, and expected over in a ſhort time."

It appears that Farinelli, during the ſummer of this year, made an excurſion to France, as an article from Paris in the *Daily Poſt* of September 13th informs us, that "his moſt Chriſtian Majeſty had lately made a preſent to that celebrated performer of his picture ſet in diamonds."

Strada likewiſe made a tour to the continent; as the ſame paper, October 5th, ſays, that "laſt night the famous Signora Strada arrived from Holland, expreſsly to ſing next Thurſday in a concert of Muſic at the Swan Tavern, in Exchange-alley." The arrival of Signor *Domenico Anibali*, "a famous ſinger from the court of Saxony, engaged for Mr. Handel's operas," was likewiſe announced the ſame day. And ſoon after, it was ſaid that this performer had been ſent for to Kenſington, "when he had the honour to ſing ſeveral ſongs before her Majeſty and the Princeſſes, who expreſſed

the higheſt ſatisfaction at his excellent voice, and the judicious manner of his performance."

Theſe paragraphs ſeem chiefly to favour Handel; but November 18th, the *Daily Poſt* informs us, that "Signora *Merighi*, Signora *Chimenti*, and the *Franceſina* (three ſingers lately come from Italy for the Royal Academy of Muſic), had the honour to ſing before her Majeſty, the duke, and princeſſes, at Kenſington, on Monday night laſt, and met with a moſt gracious reception; and her Majeſty was pleaſed to approve their ſeveral performances: after which the *Franceſina* performed ſeveral dances to the entire ſatisfaction of the court."

Handel, however, this ſeaſon, got the ſtart of his opponents, and opened his theatre more than three weeks before them. The Opera-houſe was repairing, and not ready for uſe till late in November; and on the firſt of that month a paragraph tells us, that their Royal Highneſſes the Prince and Princeſs of Wales intended to honour Mr. Handel with their preſence on Saturday next at the opera of Alcina: "which is the reaſon for performing operas earlier in the ſeaſon than intended." And accordingly on the 6th of November, this opera was revived and performed by command of their Royal Highneſſes, "to a numerous and ſplendid audience." On the 10th and 13th, this opera was repeated; and on the 20th, *Atalanta* was revived in honour of the Princeſs of Wales's birthday, at the end of which were exhibited on the ſtage "ſeveral fine devices in fire-works, proper to the occaſion." Their Royal Highneſſes were preſent at this performance; which was repeated the 27th. The opera of *Porus* was to have been revived by command of the Prince and Princeſs of Wales, December 1ſt, when Annibali was to have made his firſt appearance; but Strada having been taken ill of a fever and ſore throat, the company was diſmiſſed and the performance poſtponed till the 8th, when it was honoured with her Majeſty's preſence. This opera, which had now five repreſentations, continued in run till January of the next year. Of the voice and abilities of the new ſinger, *Domenico Anibali*, we ſhall be better able to ſpeak in reviewing an opera in which a part was

expreſsly compoſed for him, as it is probable that the ſongs which were aſſigned to him in Porus, had been originally written for Seneſino.

The other lyric theatre began the ſeaſon November 23d with a new opera called SIROE, *compoſed by Signor Haſſe*. This is the firſt time that I ever perceived the compoſer of an opera named in the advertiſements and bills of the day. In all probability it was now thought of conſequence to mention Haſſe, whoſe reputation was very high at this time in all parts of Europe, otherwiſe the opera would have been thought the production of Porpora.

The favourite ſongs of this opera were publiſhed by Walſh during its firſt run, and I have them now beforeme. They were certainly written in the beſt taſte of the times. There is not, indeed, the bold and vigorous invention, the richneſs of harmony, or ingenuity of accompaniment, which abound in the operas of Handel; but with reſpect to clearneſs, grace, and elegance, there is infinite merit in theſe early ſongs of Haſſe. The firſt air that was printed in Siroe: *Gelido in ogni vena*, which was ſung by *Tolve*, an obſcure ſinger, has a beautiful continued accompaniment in triplets, to a melody that is grand and dramatic; and the cloſes to this and the ſubſequent airs are, in general, ſuch as were then new, and which are ſtill in uſe. *Chimenti*, the firſt woman, this year, had a very pleaſing air, in the ſimple and elegant ſtyle of Vinci: *Sorger' benigna*. Farinelli had another of the ſame kind, with a little more execution: *Deh ſe piacer*; and an *aria di bravura*: *Parto con l'alma in pene*, of which the moſt extraordinary paſſages will be exhibited on the next plates, filled with his peculiar difficulties of execution.

1737. After eight repreſentations of this opera, in November and December, it was reinforced January 1ſt by an *intermezzo*, or comic interlude, called IL GIOCATORE, the firſt of the kind which was ever introduced between the acts of an Italian opera in England (*q*). This opera and intermezzo were repeated January 4th

(*q*) Her Majeſty, the Prince and Princeſs of Wales, the duke, and all the princeſſes were at this opera the firſt night the *Giocatore* was performed; the King did not return

4th at the King's theatre; and on the 5th, Handel's *Porus* was performed at Covent-garden. On the 8th, MEROPE, a new opera, was firſt performed at the King's theatre; and on the 12th, ARMINIO, entirely new ſet by Handel, was brought out at Covent-garden (*r*). Theſe two dramas were run againſt each other for upwards of three weeks; but neither of them ſeem to have been very ſucceſsful: for on the third night of Merope it was thought neceſſary to tack to it the intermezzo of the *Giocatore*; and on the ſixth and ſeventh the two laſt of its repreſentations, a new interlude, called POURCEAUGNAC AND GRILETTA; and, after five repreſentations of *Arminio*, Handel was forced to diſcontinue its performance and revive *Parthenope*.

The compoſition of Arminio was finiſhed October 3d, 1736, though it was not performed till the January following. The beginning of the firſt movement of the overture is very beautiful, from the happy and maſterly uſe that is made of the *moto contrario*, or contrary motion of the parts. The fugue is written upon a curious ſubject in triple time, which none but a veteran in that kind of writing would have ventured to treat. The minuet, indeed, is not very ſtriking, and the whole overture, perhaps for that reaſon, was never in high favovr.

The ſingers in this opera were Conti, Annibale, Strada, Bertolli, Maria Negri, Beard, and Reinhold.

In examining Handel's ſcore of this opera, though there are but few captivating airs, and none that I remember to have been revived in modern times, yet fine things frequently occur which catch the eye, and manifeſt the great maſter. There is much art in the compoſition of Strada's air in the firſt act: *Scagliano amore*. Annibale's firſt air: *Al par della mia ſorte*, diſcovers his voice to have been a counter-tenor, which Handel gave him an opportunity of diſplaying by a *meſſa di voce*, or ſwell, at the beginning; but no pe-

turn from his German dominions till the middle of January, having been detained at Helvoetſluis upwards of five weeks by contrary winds.

(*r*) This drama had been performed on our ſtage to other Muſic, 1714. The Prince and Princeſs of Wales honoured Handel's opera with their preſence the firſt night of its performance.

culiar

culiar taſte, expreſſion, or powers of execution, appear in his part; his bravura air in the ſecond act: *Sì cadrò*, contains only common and eaſy paſſages. His abilities during his ſtay in England ſeem to have made no deep impreſſion, as I never remember him to have been mentioned by thoſe who conſtantly attended the operas of thoſe times, and were rapturiſts in ſpeaking of the pleaſure they had received from ſingers of the firſt claſs. The *cavatina*: *Duri lacci*, which he had in the ſecond act, is in a fine ſtyle of pathetic. The bravura for Conti: *Quella fiamma*, in the ſame act, and which was accompanied on the hautbois, by Martini, though ſpirited, contains but few paſſages worthy of ſuch a ſinger, or ſuch a player. *Vado a morir*, is a very fine ſlow air in Annibali's part, that is written in Handel's moſt ſolemn and beſt ſtyle. The next air, for Strada: *Rendimi il dolce ſpoſo*, is an elegant and original ſtrain, *alla Siciliana*. Annibali's accompanied recitative, in the third act: *Fier teatro di morti*; and the air: *Ritorno alle ritorte*, are in a grand and dramatic ſtyle. *Và, combatti*, for Strada, has original paſſages and peculiar difficulties of execution.

Upon the whole, it ſeems as if Handel had more baſes and accompaniments in iterated notes, in this opera, than in any preceding work. He was advancing rapidly in the modern ſtyle of opera ſongs, when he quitted the ſtage, and retreated back to a more ſolemn and ſolid ſtyle for the church. It is chiefly in writing for Conti and Annibali that the conformity to a different ſtyle from his own appears. Strada was a ſinger formed by himſelf, and modelled on his own melodies. She came hither a coarſe and aukward ſinger with improvable talents, and he at laſt poliſhed her into reputation and favour. For which her huſband, Del Pò, was the moſt ready to ſerve him—with a *writ*, when his affairs were deranged by oppoſition and misfortune (*s*). For Beard, Reinhold, and the Negri, he ſtill adhered to his own early ſtyle.

A ſubſcription was opened for printing the whole opera of Arminio, in ſcore, at half a guinea, the ſecond day of performance. The liſt of ſubſcribers was publiſhed with the book, which did not

(*s*) See *Sketch of his Life*.

amount

amount to one hundred and fifty. But the being able to publiſh ſo many of his works in ſcore, while thoſe of his rivals were ſuffered to die in ſilence, after a ſhort exiſtence, manifeſts the different degree of reſpect in which Handel's compoſitions were held by the public (*t*).

The attractions of *Merope* and *Arminio* being found inſufficient to draw company to the lyric theatres, while new operas were preparing to ſuperſede them, *Siroe* had three repreſentations at the Hay-market, and *Parthenope* as many at Covent-garden.

February 12th, the opera of DEMETRIO, by Peſcetti, was firſt performed at the King's theatre, with the comic interlude called *Il Giocatore*; and on the 16th, at Covent-garden, a new opera ſet by Handel, called GIUSTINO, or JUSTIN. Theſe two operas were run againſt each other till Lent; when Handel, probably to counteract or ſhun the centripetal force of Farinelli's attraction, gave notice at the bottom of the opera bills, that "the days of performance *during Lent* would be on *Wedneſdays* and *Fridays*." But it ſeems as if a prohibition from the Lord Chamberlain, or the legiſlature, had obliged him to relinquiſh this idea: for on Friday, March 11th, the editor of the *London Daily Poſt* ſays "we hear ſince operas have been forbid being performed at the theatre in Covent-garden on the Wedneſdays and Fridays in Lent, Mr. Handel is preparing Dryden's Ode of Alexander's Feaſt, the oratorios of Eſther and Deborah, with ſeveral new concertos for the organ and other inſtruments; alſo a new entertainment of Muſic called *Il Trionfo del Tempo, e della Verita*, which performances will be brought on the ſtage and varied every week (*u*)."

(*t*) The favourite ſongs in *Adriano* by Veracini and *Orfeo* by Haſſe, were, indeed, publiſhed by Walſh; but the plates have been long loſt, and none of them were thought worth inſerting in *Le delizie dell' opera*. *Mitridate*, *Ouorio*, *La Feſta d' Imeneo*, *Merope*, *Tito*, and *Demofonte*, in all which Farinelli performed, were never publiſhed, as I have been able to diſcover either from Walſh's catalogues or the newſpapers of the times. In 1738, when the ſubſcription to Faramond was cloſed, Walſh advertiſed it with ſeventeen other Italian operas of Handel, which had been publiſhed in ſcore.

(*s*) His Majeſty is in poſſeſſion of Handel's original ſcore of this work, compoſed while he was at Naples in 1710.

From

From this period may be dated the cuſtom to which Handel afterwards adhered, of performing oratorios only on Wedneſdays and Fridays during Lent, not merely on account of their gravity and fitneſs for that holy time, but to avail himſelf of the ſuſpenſion of all other public amuſements which were likely to divide the public attention and favour.

It appears from the newſpapers of the time, that, beſides five Wedneſdays and Fridays at the beginning of Lent, Handel was allowed to perform oratorios on the four firſt days of Paſſion-week: for on Monday, April the 4th, was advertiſed *Il Trionfo del Tempo*; Tueſday the 5th, *Alexander's Feaſt*; and on Wedneſday the 6th, and Thurſday the 7th, the oratorio of *Eſther*.

It does not appear that their Majeſties went either to a play or an opera during this whole ſeaſon, probably on account of the bad ſtate of the Queen's health; but their Royal Highneſſes the Prince and Princeſs of Wales very frequently honoured Handel's oratorios with their preſence.

The favourite ſongs in Peſcetti's opera of *Demetrio*, which had fourteen repreſentations, were printed by Walſh. The air: *Non ſo frena*, which was ſung by Farinelli, is in good taſte ſtill. This compoſer, who was a Venetian and ſcholar of Lotti, though he never had much fire or fertility of invention, was a very elegant and judicious writer for the voice. His melodies are extremely ſimple and graceful. He was in ſtrict friendſhip with ſeveral of the greateſt ſingers of his time, particularly Manzoli, who was ſo partial to his natural eaſy ſtyle, that it was with reluctance he ſung any other Muſic (*x*).

(*x*) Peſcetti came to England this year, to ſupply the place of Porpora, and remained here a conſiderable time. In 1739, he publiſhed a book of harpſichord leſſons, which he dedicated to the Hon. Miſs Boyle, daughter of the Lord Viſcount Shannon; it conſiſts of nine ſonatas, with the overture *Nel vello d' oro*, adapted to the harpſichord for a tenth; and ſome *ariette nell' opere ſue*. There are ſeveral flimſy fugues on common ſubjects, and the overture is a feeble imitation of Handel's ſtyle. There are, however, ſome agreeable movements among the leſſons; but they could afford but little pleaſure, at that time, to thoſe who had been accuſtomed to the rich harmony and contrivance of Handel. Peſcetti quitted England about the year 1740, and we heard but little about him, till the arrival of Manſoli, whoſe three favourite airs in the opera of Ezio: *Recagli quell'acciaro*; *Caro mio bene addio*; and *Mi dona mi rendi*, by Piſcetti, all in different ſtyles, are ſtill remembered with pleaſure.

Handel's

Handel's opera of *Juſtin*, which ſtarted with *Demetrio*, having been ſtopt in Lent, after the fifth repreſentation, was not reſumed till the month of May, when the oratorios were over, and then was performed but twice more, yet this opera has too much merit to be paſſed over in ſilence. I ſhall therefore, from a peruſal of the original ſcore, ſpeak of it in the ſame diſcriminate manner as of his preceding dramas.

The overture of *Juſtin* may be numbered among the moſt agreeable of Handel's dramatic ſymphonies. The firſt movement, though ſhorter than uſual, is not deficient in dignity or ſpirit; and the fugue, upon a natural and lively ſubject, is admirably worked; nor is the laſt movement, in a gavot ſtyle, inferior to any overture *finale* of that kind.

The ſingers in this opera were the ſame as in Arminio. The poem was written originally for Venice by the Count Nicolo Beregani, and had been ſet by Legrenzi, and afterwards by Tommaſo Albinoni.

The firſt act opens with a ſhort gay chorus. Conti ſung the firſt air: *Un voſtro ſguardo*, which is very pleaſing, *alla moderna*. The firſt cloſe in this air was ſoon after copied by Arne in his popular ſong of *Rule Britannia*, in Alfred. The next air: *Da tuoi begl' occhj*, for Strada, is graceful and charming; a paſſage in this air was long after imitated by Perez. *Può ben naſcere*, for Annibali, is a very pleaſing cavatina, in Handel's firſt manner. *Bel reſtoro*, an invocation to ſleep, for the ſame ſinger, is excellent. *Corri, vola*, preceded by a long ſymphony, and terminated by a chorus, has great ſpirit, and is in Handel's moſt nervous ſtyle. The accompanied recitative: *Chi mi chiama*, and the ſubſequent air: *Se parla*, for the contralto Annibali, are dramatic and full of fire. *Nacque al boſco*, for the ſecond woman, Bertolli, is a very graceful and pleaſing air of a very modern caſt. Handel had at firſt ſet theſe words in a different but leſs pleaſing manner, as appears by his foul ſcore, where the firſt ſketch is cancelled. *E virtute*, is a baſe ſong, in jig time, but not in Handel's beſt ſtyle. *Allor ch' io forte*, is a capital air in nine parts, with pleaſing ſolo paſſages and echoes for

the French-horn and hautbois. Conti's next air: *Non ſi vanti*, is of two characters: the firſt, graceful and ingeniouſly accompanied; the ſecond, paſſionate and accompanied in a modern ſtyle. *All' armi*, is a cavativa of a bold and military caſt, for Mr. Beard. *Vanni, sì*, is another ſpirited air for the ſame ſinger (*y*). In the laſt air of the firſt act: *Mio dolce amato ſpoſo*, which is extremely pathetic, Handel has made a very new and curious uſe of chromatic intervals.

The ſecond act opens with a ſtorm and ſhip-wreck, during which a ſpirited ſymphony is played, which is good compoſition, but not pictureſque. This is followed by a ſhort but lively baſe ſong, for Reinhold: *Ritroſa bellezza*. In the third ſcene of this act, fragments of a plaintive air are repeated by an echo; after which, while Juſtin engages and ſlays a ſea-monſter, a moſt animated and deſcriptive ſymphony is played. This is followed by a duet: *Mio bel teſoro*, which would have been very graceful and pleaſing, if the firſt bar had not been ſo often repeated. After this there is a ſhort and gay chorus of mariners: *Per voi ſoave*. The next is a cavatina for the Negri: *Sventurata navicella*, of a very lively and modern caſt. The ſubſequent air: *Verdi lauri*, though now a little *paſſée*, is full of Handel's native fire and ſpirit. This is followed by an air for Annibali: *Sull' altar*, in a very grand and maſterly ſtyle. The laſt air in the act: *Quel torrente*, ſeems written for the diſplay of Strada's powers of execution, with a quiet accompaniment, *alla moderna*.

The firſt air in the third act, for Conti: *O fiero e rio ſoſpetto*, is a very beautiful Siciliana. A ſpirited ſymphony, and an air for Mr. Beard: *Il piacer*, in which though ſome of the paſſages have been ſince in very common uſe, there are very ſtrong marks of Handel's bold and original genius. The next air, for Conti: *Zeffiretto*, is an admirable cantabile, in a very modern ſtyle of pathetic; as the next air: *Re ſdegnato*, is of ſpirit and paſſion. And theſe are ſtill followed by an exquiſite air: *Il mio cor*, for Strada, in ſuch an ele-

(*y*) Arne took a favourite paſſage from this ſong, when he ſet "Would you taſte the noon-tide air," in Comus, at the words, "to love's alarms."

gant

gant and maſterly ſtyle of compoſition as was but little known in any part of Europe at this time. The baſe of the next air: *Augelletti*, reminds us a little of that to the celebrated jig in Corelli's fifth ſolo. The next ſhort air: *Dell' occaſo*, has Handel's ſtamp upon it, particularly in the baſe. There are beſides two or three fragments of fine accompanied recitative, and ſeveral pleaſing airs in this laſt act: as, *Sollevar il mondo*, for Annibali, which is very modern; *Or che cinto*, for Reinhold; *Ti rendo queſto cor*, for Strada; and the finale: *In braccio a te la calma*, which is a charming quintetto, that terminates in a chorus. Upon the whole, this opera, ſo ſeldom acted and ſo little known, ſeems to me one of the moſt agreeable of Handel's dramatic productions.

It is ſaid in the newſpapers of the time, that their Royal Highneſſes the Prince and Princeſs of Wales were at the ſixth repreſentation of the opera of *Juſtin*, at which time "it was performed to a ſplendid audience." When this was diſcontinued, Handel revived *Parnaſſo in Feſta*, March the 9th, as an oratorio, "with concertos on ſeveral inſtruments (*z*)." This was performed three times; *Alexander's Feaſt* twice; and, March 23d, IL TRIONFO DEL TEMPO, E DELLA VERITA, by command of their Royal Highneſſes the Prince and Princeſs of Wales. It is called "a *new* oratorio, with concertos on the organ and other inſtruments(*a*)." It was repeated the 25th, and, according to the newſpapers, "to a crouded audience." *Alexander's Feaſt* was performed again, March 30th, and oratorios April 1ſt, 4th, 5th, 6th, and 7th, the laſt four being in Paſſion-week.

On Wedneſday the 13th of April was performed for the firſt time, at Covent-garden, by Handel's ſingers and band, a new opera called DIDO, concerning the Muſic of which I am unable to give any account. The ſongs were never printed, and no record remains of the exiſtence of this opera but the advertiſements of its

(*z*) Theſe were Handel's *grand concertos*, which were now printing by ſubſcription at two guineas the twelve, and of which during this and the next ſeaſon, beſides Handel's organ concertos, two were generally played between the ſeveral parts of his oratorios.

(*a*) This oratorio to Italian words was firſt ſet by Handel at Naples, 1710. His Majeſty is in poſſeſſion of the ſcore in its original form.

performance, by which it cannot be diſcovered whether it was an entire work, by one compoſer, or a paſticcio by many compoſers; perhaps this opera was brought out during Handel's illneſs, for after three repreſentations, at the diſtance of a week from each other, April 30th was inſerted the following paragraph in the *London Daily Poſt*: "Mr. Handel, who has been ſome time indiſpoſed with the rheumatiſm, is in ſo fair a way of recovery, that it is hoped he will be able to accompany the opera of *Juſtin* on Wedneſday next, the 4th of May; at which time we hear their Majeſties will honour that opera with their preſence." *Juſtin* was performed that day, and on the 11th; but it does not appear that their Majeſties were there. However, May 18th the King, Queen, and all the royal family were preſent at the firſt performance of a new opera ſet by Handel, called BERENICE. This was the laſt drama which Handel compoſed for a ſet of ſingers in his own ſervice, and the laſt in which Conti, better known afterwards by the name of Gizziello, and the Strada, ſung for him (*b*).

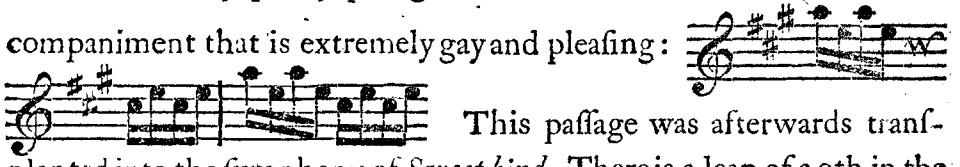
The firſt movement of the overture is peculiarly majeſtic and maſterly. The ſubject, led off by the firſt violin, and regularly anſwered by the tenor, ſecond violin, and baſe, is ſpirited and pleaſing; but the modulation in the fourth bar, by the D flat in the baſe, is remarkably ſtriking and unexpected. The fugue, on a lively ſubject, is cloſely purſued without epiſode, or ſolo parts for wind-inſtruments, from the beginning to the end. But the ſlow air, in triple time, is one of the moſt graceful and pleaſing movements that has ever been compoſed. The two violins are in uniſon; but the harmony between them, the tenor, and baſe, is purity itſelf; and the imitation between the treble and baſe, at the ninth bar of the ſecond part, is happy and pleaſing to an uncommon degree. Of the final jig, I ſhall ſay nothing, but that I am ſorry it was ever compoſed and printed, as it is totally unneceſſary, and unworthy of the reſt of the overture.

The firſt air: *Nò, che ſervire*, ſung by Strada, is in a very un-

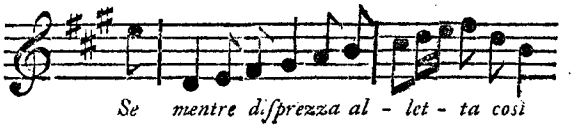
(*b*) According to memorandums made by Handel himſelf in his original ſcore, this opera was compoſed in a month, being begun December 18th, 1736, and finiſhed the 18th of January, 1737.

common

common ſtyle, and ſupported and accompanied with ſpirit and ingenuity. In the ſecond air: *Vedi l' ape*, which is very gay and pleaſing, he has endeavoured to expreſs in the accompaniment the reſtleſs ſtate of the bee, who flies from flower to flower in ſearch of freſh ſweets. The next air: *Che ſarà*, which was compoſed for Conti, has many pretty paſſages in it of a modern caſt, and an accompaniment that is extremely gay and pleaſing:



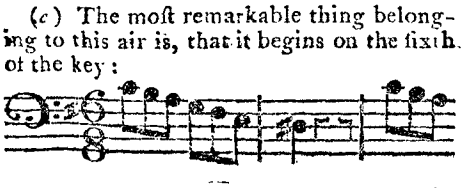
This paſſage was afterwards tranſplanted into the ſymphony of *Sweet bird*. There is a leap of a 9th in the voice-part of this ſong of which the deſign or beauty is not eaſy to diſcover:

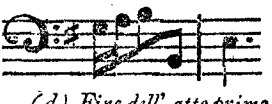


Se mentre diſprezza al - let - ta così

After this, Annibali had an air: *Nò, ſoffrir non può*, in a fine ſtyle of cantabile; which is followed by a dramatic air for Bertolli, in a very different ſtyle: *Gelo, avampo*. The next: *Con gli ſtrali d' amor*, is of no great importance (*c*); but it is followed by an air for Strada: *Dice amor*, full of grace and gaiety. The next air: *Senza nudrice*, for the Negri, has pleaſing paſſages in it; but Handel, who was ſeldom licentious, ſometimes tries experiments. In the third bar of the ſymphony to this ſong, for inſtance, there is a paſſage which is aukward to the hand, and unpleaſant to the ear. Conti, after this, has an air: *Quell' ogetto*, of a pleaſing caſt; in the ſecond part of which an ingenious uſe is made of the *moto contrario*, which, in modern times, has been often practiſed as a new contrivance. The next movement, which terminates the firſt act, is a very fine duet, for a ſoprano and contralto: *Se il mio amor*, in which there is an agreeable mixture of ancient and modern ſtyles (*d*).

(*c*) The moſt remarkable thing belonging to this air is, that it begins on the ſixth of the key:





&c.

(*d*) *Fine dell' atto primo*, December 27th, 1736.

The

The ſecond act begins with a very beautiful cavatina, for Annibali: *Se non ho l' idol mio*, calculated to diſplay a fine counter-tenor voice. Mr. Beard after this had a ſpirited air: *Guerra e pace*, in a ſtyle which now appears ſomewhat antique, but with Handel's ſcience and force, it will always have its merit. The ſubſequent air for Strada; *Sempre dolce*, has a mixture of tenderneſs and ſpirit that is extremely agreeable. The next whole ſcene is rendered intereſting by an accompanied recitative, and an air: *Su megera*, which, though it abounds with diviſions and paſſages that now ſeem old-faſhioned, has others which will always appear new, and mark the great maſter, particularly the uſe that is made in the ſymphony and accompaniment of a ſingle ſemiquaver. This is followed by an *aria di cantabile*, for Conti, without a ſecond part, in an exquiſite ſtyle of pathetic: *Mio bel ſol*; in which there is not a paſſage that has ſuffered by time or fluctuations in taſte. The next air: *La bella mano*, for the ſame ſinger, though of an inferior kind, is not without its beauties. But the ſpirited air which was given to Annibali, in the next ſcene: *Amore contro amor*, has perhaps the moſt elegant and new ſymphony and accompaniment, that can be found in any opera ſong of that period. The next: *Senza te*, is a ſlight baſe ſong; and the ſubſequent air: *Traditore*, is not very ſtriking as a ſingle air, though ſet with great propriety for the drama. After this, there is an air: *Sì, tra i ceppi*, of which the compoſition is excellent, in point of harmony and contrivance; but it is in a dry and laboured ſtyle, which has been long ſince baniſhed from the opera, as undramatic. The next air, however: *Si poco è forte*, which is the laſt in the act, has ſo much originality, that I can ſcarce recollect any thing like it, elſewhere, except in Eman. Bach's ſecond ſet of ſonatas printed by Walſh. But the meaſure, $\frac{9}{8}$ which renders the melody and accents ſo ſingular, has not precluded grace, and pleaſing effects. The ſecond part of this air is impaſſioned, and of a different meaſure and character from the firſt, with accompaniments, *alla moderna* (*e*).

The third act opens with a bold and ſpirited ſymphony for three violins, tenor, and baſe, in which the five parts are very buſy and

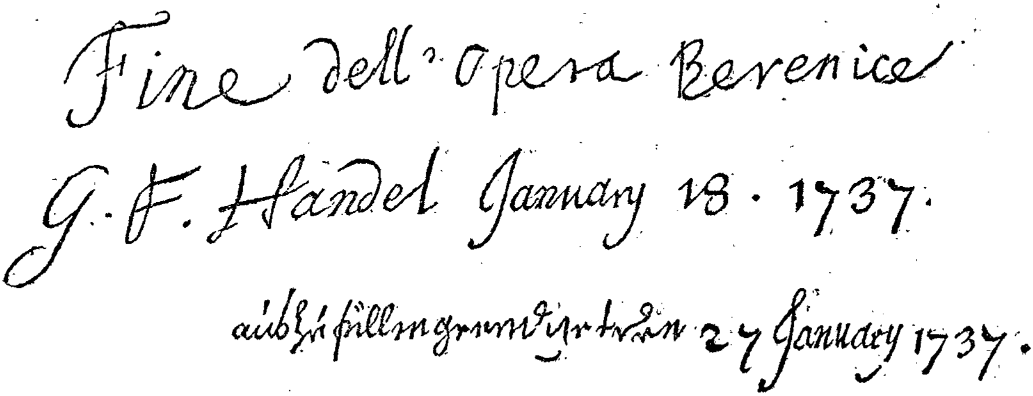
(*e*) Handel's date of the ſecond act is, *London, fine dell' atto ſecondo, Jan. 7th*, 1736, but he muſt mean *O. S.*

the

the harmony very full. The first air: *Per si bella cagion*, for Annibali, in which the parts begin in unisons and octaves, is admirably written in Handel's early and masterly manner. The second air: *Chi t' intende*, for Strada, is a very elaborate and fine composition, with a solo part for the hautbois. This air is of two characters: it begins slow, *ad libitum*, then changes to an *allegro*, and has frequent changes of measure throughout. This seems the principal *aria d' abilità* of the heroine of the drama. It is followed by a very pathetic air, for Bertolli: *Tortorella, che rimira*, in which Handel has an ingenious imitation, in the symphony and accompaniment, of the cooing of the dove. The next air: *Questa qual sia*, for the same counter-tenor voice, is graceful and pleasing. After this, there is a kind of duet, in dialogue: *Le dirai*, to a natural air in gavot time; which is followed by a very beautiful and pathetic Siciliana, for Conti: *In quella sola*. After this, there is an animated processional symphony; which is followed by a very graceful and pleasing duet: *Quel bel labbro*, for the two principal singers. Then there is a very gay and pleasing air: *Le vicende della sorte*, for Annibali, which, with the final chorus, terminates the opera *(f)*. A production, which, with all its excellence, was represented but four times. After which, with the performance of *Dido*, *Alcina*, *Justin*, and, by command of the Prince and Princess of Wales, *Alexander's Feast*, Handel concluded his season, June 25th.

His antagonists at the Opera-house were not able to keep the field so long. After thirteen representations of *Demetrio*, with in-

(*f*) In the original score is the following memorandum, by the composer:



termezzos,

termezzos, TITO, a new opera, was brought out, which lived but four nights. Then, as the laſt effort, April 26th, another new opera was announced by the following pompous paragraph in the newſpapers: "Signor Rolli's new opera called SABRINA, was rehearſed yeſterday in Mr. Heidegger's apartments. The Signora Marcheſini, lately arrived from Italy, performed in it with univerſal approbation; and we hear that their Royal Highneſſes the Prince and Princeſſes of Wales, to whom ſhe ſung on laſt Friday night at court, intend to honour the entertainment with their preſence this evening at the theatre-royal in the Hay-market. The Signora Marcheſini's ſongs are diſtributed after ſuch a judicious manner, by the ingenious author, ſo as to riſe gradually upon the audience in each act."

Notwithſtanding all theſe advantages, the town was ſo blind and deaf to its own intereſt, that after the third night, it was found neceſſary to tack an intermezzo conſtantly to the performance of this opera; and even with that additional lure, according to Colly Cibber, it was at this that Farinelli ſometimes ſung to an audience of five and thirty pounds (*g*).

May 24th, another opera, DEMOFOONTE, was performed, and advertiſed for the 28th, but put off, on account of Farinelli's indiſpoſition. He ſung, however, in Sabrina on the 31ſt; and on the 6th of June he was ſaid, in the papers, to be "perfectly well, and able to ſing in the ſame opera on the 7th, when their Majeſties and the reſt of the royal family would be preſent." It appears that Sabrina *was* performed that night, but none of the royal family ſeem to have been there. On the 11th, Farinelli ſung in this opera for the laſt time, though it was advertiſed for the 14th, but the performance was put off on account of Farinelli being indiſpoſed with a cold, and never again advertiſed. With ſo little eclat did this great ſinger quit the Engliſh ſtage, that the town ſeems rather to have left him, than he the town! Indeed, May 21ſt, before he had done ſinging here, the following paragraph appeared in the newſpapers: "We hear that the directors of his Majeſty's

(*g*) See *Apology*, publiſhed 1739, where, chapter twelfth, p. 342, he ſays, "there is always ſuch a rage for novelty at the opera, that, within theſe two years, we have ſeen even Farinelli ſing to an audience of five and thirty pounds."

Opera-houſe in the Hay-market, have engaged for the enſuing ſeaſon, the famous *Caffariello*, reputed to be the beſt ſinger in Italy." This was probably inſerted merely to accelerate the contract with Farinelli, for the enſuing ſeaſon; for though Caffarelli did come to England the next year, it was to ſing for Handel, not the nobility; and Farinelli himſelf aſſured me, in 1770, that before his quitting England in 1737, he had entered into articles with the nobility to perform in England the next ſeaſon.

It ſeems to be with muſical effects as with medicinal, which are enfeebled and diminiſhed by frequent uſe. Indeed, ſuch execution as many of Farinelli's ſongs contain, and which excited ſuch aſtoniſhment in 1734, would be hardly thought ſufficiently brilliant in 1788 for a third-rate ſinger at the opera. The doſe of difficulties to produce the ſame effects as fifty years ago, muſt be more than doubled. But every excellence in Muſic when it has been purſued to exceſs, is thrown aſide to lie fallow till forgotten; and after a ſeries of years, like a faſhion in apparel, it is ſtarted again, as a new invention. Great powers of execution depend on the natural voice and peculiar talents of a ſinger; the exertion and uſe of thoſe powers, on the ſtate of compoſition at the time. If ſobriety and ſimplicity reign, no great exertions will be allowed, however capable the ſinger may be of performing extraordinary feats; but if refinement, ſubtilty, high notes, or rapid diviſions are the mode, the ſinger muſt not then ſubmit to the limits of nature and facility, but muſt torment himſelf day and night in attempting impoſſibilities, or he will be heard with as much indifference as a ballad-ſinger in the ſtreets.

At this time, however, the rage for operas ſeems to have been very much diminiſhed in our country, in ſpite of good compoſition and exquiſite performance. But man tires of dainties ſooner than of common food, to which he returns with pleaſure after ſurfeits. The Engliſh appetite for Italian *friandiſes* was certainly palled by plenitude. It is in vain to aſcribe the ruin of operas to faction, oppoſition, and enmity to Handel; the fact was, that public curioſity being ſatisfied, as to new compoſitions and ſingers, the Eng-

liſh returned to their homely food, the Beggar's Opera, and ballad farces on the ſame plan, with eagerneſs and comfort (*b*).

Farinelli ſeems to have quitted London this ſummer *à la ſourdine*; for after the opera of *Sabrina* was ſaid to be pût off on account of his indiſpoſition, (which was conſtrued into doubts whether his reputation would not have been injured by the thinneſs of the houſe), without any reaſon or apology appearing for a future day not having been named for the performance of this opera, the public was told, July the 7th, that "Sig. Farinelli, the famous Italian ſinger, who had been at Paris for a conſiderable time, was ſetting out for Spain, where he deſigned to continue till the cloſe of the year, and then return to England." However, September 26th, the following paragraph in the *London Daily Poſt*, muſt have bereaved his Engliſh admirers of all hope of his return. "Advices from Madrid," ſays the editor, "inform us, that his Catholic Majeſty has ſettled a penſion of 14,000 pieces of eight on Signor Farinelli, to engage him to ſtay at that court, beſides a coach, which the King will keep for him at his own charge. This," adds the news-writer, "is important intelligence for the Hay-market."

Though Engliſh fortitude and philoſophy were proof againſt his *enchantments*, the inhabitants of every other part of Europe heard him with extaſy: he had excited rapture in all the great cities of Italy, before he quitted that country; in the three ſeveral times he had been at Vienna, his favour with the emperor and the whole court was greater the laſt time than the firſt; and, according to Riccoboni, even at Paris, where Italian Muſic was deteſted, his voice, at leaſt, had occaſioned the higheſt pleaſure and aſtoniſhment; but in Spain, his performance was thought too exquiſite for

(*b*) The ſame neglect of muſical merit and talents is now on the point of happening again in this country; where the public is ſo much familiariſed to excellence of compoſition and performance, that in a ſhort time nothing will be good enough for their depraved appetites, which already occaſion yawning and apathy during the moſt exquiſite muſical feaſts that the art of man has ever been able to furniſh. Nothing but the miraculous powers of an unheard-of band, and the uncommon expence and difficulty of admiſſion has awakened attention to Handel's Muſic, which was neglected during his life-time, and laid aſide as lumber after his death, till taken up by a zealous and perſevering party, and honoured in a ſingular manner with royal patronage.

ſubjects;

ſubjects; it was inſtantly appropriated to royalty; and the proofs of admiration which his talents acquired in that court were too ſolid not to be ſincere. A penſion of more than £. 3000 ſterling a year was ſettled upon him for life. He was honoured with the order of *St. Iago* by his firſt royal maſter, Philip V. and with that of *Calatrava* by his ſucceſſor, Ferdinand VI. Of the manner in which he ſpent his time in Spain, ſome account has been given, from his own mouth, in a former work (*i*). The lovers of anecdotes might, indeed, be gratified with innumerable particulars concerning the effects of his amazing talents, if anecdotes were not below the dignity of hiſtory. One or two, however, that do honour to his heart and natural diſpoſition as well as vocal powers, my graver and more critical readers will, perhaps, excuſe.

It has been often related, and generally believed, that Philip V. King of Spain, being ſeized with a total dejection of ſpirits, which made him refuſe to be ſhaved, and rendered him incapable of attending council or tranſacting affairs of ſtate, the Queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment ſhould be made of the effects of Muſic upon the King her huſband, who was extremely ſenſible to its charms. Upon the arrival of Farinelli, of whoſe extraordinary performance an account had been tranſmitted to Madrid from ſeveral parts of Europe, but particularly from Paris, her Majeſty contrived that there ſhould be a concert in a room adjoining to the King's apartment, in which this ſinger performed one of his moſt captivating ſongs. Philip appeared at firſt ſurpriſed, then moved; and at the end of the ſecond air, made the virtuoſo enter the royal apartment, loading him with compliments and careſſes; aſked him how he could ſufficiently reward ſuch talents; aſſuring him that he could refuſe him nothing. Farinelli, previouſly inſtructed, only begged that his Majeſty would permit his attendants to ſhave and dreſs him, and that he would endeavour to appear in council as uſual. From this time the King's diſeaſe gave way to medicine: and the ſinger had all the honour of the cure.

(*i*) *Preſent State of Muſic in France and Italy*, p. 213 *et ſeq.*

By ſinging to his Majeſty every evening, his favour increaſed to ſuch a degree that he was regarded as firſt miniſter; but what is ſtill more extraordinary, inſtead of being intoxicated or giddy with his elevation, Farinelli never forgetting that he was a muſician, behaved to the Spaniſh nobles about the court with ſuch humility and propriety, that inſtead of envying his favour, they honoured him with their eſteem and confidence.

One day in going to the King's cloſet, to which he had at all times acceſs, he heard an officer of the guard curſe him, and ſay to another that was in waiting "honours can be heaped on ſuch ſcoundrels as theſe, while a poor ſoldier, like myſelf, after thirty years ſervice, is unnoticed." Farinelli, without ſeeming to hear this reproach, complained to the King that he had neglected an old ſervant, and procured a regiment for the perſon who had ſpoken ſo harſhly of him in the anti-chamber; and in quitting his Majeſty he gave the commiſſion to the officer, telling him that he had heard him complain of having ſerved thirty years, but added, "you did wrong to accuſe the King of neglecting to reward your zeal."

The following ſtory, which is leſs ſerious, was frequently told and believed at Madrid, during the firſt year of Farinelli's reſidence in Spain. This ſinger having ordered a ſuperb ſuit of cloaths for a *Gala* at court, when the taylor brought it home, he aſked him for his bill. "I have made no bill, Sir, ſays the taylor, nor ever ſhall make one. Inſtead of money," continues he, "I have a favour to beg. I know that what I want is ineſtimable, and only fit for monarchs; but ſince I have had the honour to work for a perſon of whom every one ſpeaks with rapture, all the payment I ſhall ever require will be a ſong." Farinelli tried in vain to prevail on the taylor to take his money. At length, after a long debate, giving way to the humble entreaties of the trembling tradeſman, and flattered perhaps more by the ſingularity of the adventure than by all the applauſe he had hitherto received, he took him into his muſic-room, and ſung to him ſome of his moſt brilliant airs, taking pleaſure in the aſtoniſhment of his raviſhed hearer; and the more he ſeemed ſurpriſed and affected, the more Farinelli exerted himſelf

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in every ſpecies of excellence. When he had done, the taylor overcome with extacy thanked him in the moſt rapturous and grateful manner, and prepared to retire.—"No," ſays Farinelli, "I am a little proud; and it is perhaps from that circumſtance that I have acquired ſome ſmall degree of ſuperiority over other ſingers; I have given way to your weakneſs, it is but fair, that, in your turn, you ſhould indulge me in mine." And taking out his purſe, he inſiſted on his receiving a ſum amounting to nearly double the worth of the ſuit of cloaths.

Farinelli, during two reigns, lived upwards of twenty years at the Spaniſh court, with a conſtant increaſe of royal favour, and the eſteem of the principal nobility of the kingdom. And Sir Benjamin Keene, when laſt in England, ſpoke highly of the prudent conduct and amiable character of Farinelli, during his greateſt favour at the court of Madrid, with which he ſeemed no more elated than with the acclamation which his extraordinary talents acquired him, when he ſung in public.

On the preſent King of Spain's acceſſion to the throne, in 1759, the new monarch and new politics not being favourable to Muſic or to any tranſactions of the former reign, Farinelli had orders to return to Italy; his penſion, however, was continued, and he was allowed to remove his effects. After viſiting Naples, the place of his nativity, he ſettled at Bologna in 1761, in the environs of which city he built himſelf a ſplendid manſion, which in Italy is called a palazzo. Here he reſided the reſt of his life, in the true enjoyment of affluent leiſure; reſpected by the inhabitants of Bologna; viſited by illuſtrious travellers; and ſtill enjoying the ſmiles of fortune, though denied the blandiſhments of a court (*k*). This extraordinary muſician, and worthy man, died in 1782, after arriving at the eightieth year of his age.

(*k*) He was remarkably civil and attentive to the Engliſh nobility and gentry who viſited him in his retreat, and ſeemed to remember the protection and favour of individuals, more than the neglect of the public, during the laſt year of his reſidence in London. When the Marquis of Carmarthen honoured him with a viſit at Bologna, upon being told it was the ſon of his patron and friend the Duke of Leeds, he threw his arms round his neck, and ſhed tears of joy in embracing him.

During the ſummer of 1737, Handel, whoſe ſeaſon had not been proſperous, had been too ill in health and humour to form any plan for carrying on operas, at his own riſk, the enſuing winter. The newſpapers ſay that his diſorder was the rheumatiſm; but his biographer tells us, in the *Memoirs of his Life*, publiſhed 1760, that he at once laboured under the double misfortune of inſanity, and a ſtroke of the palſy; for which, with great difficulty, he was prevailed upon to go to Aix-la-Chapelle. October 28th a paragraph in the *London Daily Poſt* informed the public, that "Mr. Handel, the compoſer of the Italian Muſic, was hourly expected from Aix-la- Chapelle;" and November 7th, that he was returned, "greatly recovered in his health."

Heidegger had now undertaken the management of the opera at the Hay-market, which the nobility had abandoned, in conſequence of Farinelli's detention at Madrid (*l*). *Arſace, a paſticcio*, was advertiſed and performed October 29th; and November 1ſt, Caffarelli was come over as firſt ſinger; and Peſcetti was the nominal compoſer. But though *Sabrina*, an opera of the preceding ſeaſon, had been often advertiſed in November, it was deferred from time to time, till all the theatres were ordered to be ſhut, on account of the death of her Majeſty Queen Caroline, which happened November 20th. After this event, no public amuſements were announced in the newſpapers till the end of December, when FARAMOND, a new opera compoſed by Handel, was promiſed on the 2d of January.

1738. There was, however, no opera on Tueſday the 2d of January, as had been promiſed, nor apology for its being deferred. But the following paragraph was inſerted in the *London Daily Poſt* on the 3d, "We hear that on Tueſday ſe'night the King's theatre will be opened with a new ORATORIO, compoſed by Mr. Handel called SAUL." But this oratorio was not performed till the next

(*l*) It has been ſaid that Lord Middleſex, had now undertaken the direction; but it does not appear that his lordſhip became the manager of the Hay-market theatre till the autumn of 1741; when Monticelli firſt appeared on our ſtage. Caffarelli aſſured me in 1770, that his own performance in England was during the latter end of Heidegger's reign; and his advertiſements the year after, are confirmations of this *fact*.

year,

year, though this proves it to have been now in meditation. But on the 7th of January, the Opera-houſe was opened with Handel's new opera of FARAMOND (*m*). The performers in this drama, which was orignally written by Apoſt. Zeno for Venice, were *Gaetano Majorano, detto* CAFFARELLI, *Montagnana, Ant. Lottini, Mr. Savage*; and *Elizabetta du Parc, detta la* FRANCESINA, *Margarita Chimenti, Maria Antonia* MARCHESINI, *detta la Lucchesini*, and the *Merighi*. Moſt of them ſingers for whom Handel had never written before.

Caffarelli, who, after he quitted this country became a ſinger of great renown, arrived here at an unfortunate period; beſides the recent remembrance of Farinelli's wonderful powers, it is ſaid that he was never well, or in voice, all the time he remained here. His firſt appearance in public was at Rome, in the opera of *Valdemaro*, 1726, and he had gained conſiderable reputation in ſeveral theatres of Italy, before his arrival in England; but it was not till a later period that he was claſſed among the moſt exquiſite ſingers on the Italian ſtage (*n*).

(*m*) It is worthy of remark, that this opera, according to Handel's own record in the ſcore, was begun November 15th. Though he was juſt recovered from a long fit of ſickneſs and inſanity, and it was but five days before the Queen's death, an event that produced a funeral anthem, which in expreſſion, harmony, and pleaſing effects, appears to me at the head of all his works. Faramond was finiſhed on Chriſtmas eve December 29th, 1737.

(*n*) At his beſt time, Caffarelli was thought by many a ſuperior ſinger in ſome reſpects, to Farinelli: among theſe, Porpora, who hated him for his inſolence, uſed to ſay, that he was the greateſt ſinger Italy had ever produced. At the marriage of the preſent King of Sardinia, then prince of Savoy, with the infanta of Spain, who had long been a ſcholar of Farinelli, it was with great difficulty that Caffarelli was prevailed on to go to Turin with the Aſtrua, to perform at the royal nuptials, in an opera which the King of Sardinia wiſhed to have as perfect as poſſible. But Caffarelli, who came with an ill-will, by order of the King of Naples, ſeemed but little diſpoſed to exert himſelf; declaring before-hand that he had loſt a book of cloſes on the road, and ſhould be able to do nothing. This was told to his Sardinian Majeſty, who was much perplexed how to treat ſuch impertinence. Caffarelli was not his ſubject, and had been ſent by the King of Naples out of compliment, on occaſion of the wedding. But the firſt night of performance the prince of Savoy, in his nuptial dreſs, went behind the ſcenes, juſt before the opera begun, when, entering into converſation with Caffarelli, he told him that he was glad to ſee him there, though the princeſs of Savoy thought it hardly poſſible that any one ſhould ſing in ſuch a manner as would give her pleaſure, after Farinelli. "Now, Caffarelli," ſays the prince, "clapping him on the ſhoulder, exert yourſelf a little, and cure the princeſs of this prejudice in favour of her maſter." Caffarelli was penetrated by this condeſcenſion in the prince, and cried out, "Sir, her highneſs ſhall hear two Farinelli's in one, to-night." And he is ſaid to have ſung, on this occaſion, better than any one ever ſung before. The Aſtrua was piqued by his great exertions to diſplay all her talents, which, like the colliſion of flint and ſteel, only fired them the more. Mr. Joſeph Baretti's brother, who was at Turin during this conflict, furniſhed me with the anecdote.

In

In a letter I received from my friend Mr. Garrick, during his tour through Italy, dated Naples, February 5th, 1764, is the following paſſage concerning this ſinger, who was then turned of ſixty: "Yeſterday we attended the ceremony of making a nun, ſhe was the daughter of a duke, and the whole was conducted with great ſplendor and magnificence. The church was richly ornamented, and there were two large bands of Muſic of all kinds. The conſecration was performed with great ſolemnity, and I was very much affected; and to crown the whole the principal part was ſung by the famous *Caffarelli*, who, though old, has pleaſed me more than all the ſingers I have heard. He *touched* me; and it was the firſt time I have been touched ſince I came into Italy."

In 1770, I heard Caffarelli, myſelf, ſing in a room at Naples. He was then ſixty-ſeven; yet, though his voice was thin, it was eaſy to imagine, from what he was ſtill able to do, that his voice and talents had been of the very firſt claſs. He had been ſo prudent as to provide for old age during youth; and he was now not only living in eaſe and affluence, in a ſumptuous houſe of his own building, upon which was this inſcription: *Amphion Thebas, Ego domum*; but had purchaſed a dukedom for his nephew after his deceaſe (*o*).

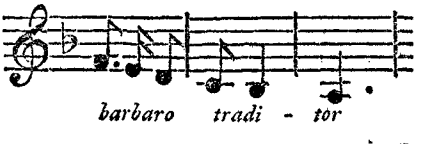
The overture to Faramond is one of the moſt pleaſing of all Handel's opera overtures; and as there are no ſolo parts for wind-inſtruments, it is more frequently played at ſmall concerts than moſt of his other compoſitions of this kind. Nothing can be more grand than the opening, or more free and ſpirited than the fugue; and as to the air, it ſpeaks intelligibly to all ears.

The firſt ſcene ends with a ſhort, light chorus; and the ſecond, with a fine air for Montagnana's baſe voice: *Viva sì.* It is a happy circumſtance, when Handel has a fine voice of this kind to write for, as he is never more majeſtic and ſuperior to other compoſers than in his beſt ſongs for a baſe voice. The next air: *Conoſcierò, ſe brami*, for FRANCESINA, is airy and pleaſing, and afforded the

(*o*) Caffarelli died in 1783, at eighty years of age; and the nephew, to whom he bequeathed his fortune, is now *Duca di Santi Dorato.*

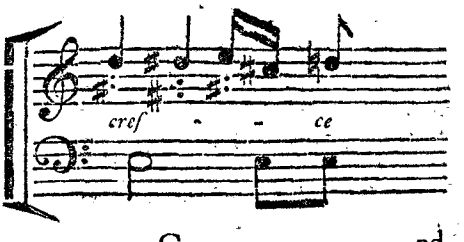
audience

audience a ſpecimen of that natural warble, and agility of voice, which Handel afterwards ſeems to have had great pleaſure in diſplaying. After this, *Chimenti*, who ſeems to have performed the ſecond man's part, had a pleaſing graceful air, in a modern ſtyle: *Chi ben ama*. Then the Marcheſini, *detta la Luccheſina*, has an air: *Vanne che più ti miro*, which is curious in its modulation and accompaniment *(p)*. To this performer, who ſeems to have had the principal female part, Handel has generally given airs of a modern caſt. *Caffarelli*, who performed the part of Faramond, the hero of the drama, has now an air: *Rival ti ſono*, which gives an idea of dignity and abilities. In the courſe of the ſong, he is left *ad libitum* ſeveral times, a compliment which Handel never paid to an ordinary ſinger. After this, the *Merighi*, who performed a man's part, had an air of great ſpirit: *Voglio che mora*, ſtill of a modern caſt and accompaniment. Then Caffarelli had a ſlow air, thinly accompanied: *Sì tornerò*, which is a fine out-line for a great ſinger. The Luccheſina has the next air: *Sento ch' un giuſto ſdegno*, which contains many fine paſſages, but ſtill in Handel's new manner. After this, Lottini had a baſe ſong: *Vado a recar*, but not clothed in Handel's uſual thunder. Then Franceſina had an air of conſiderable ſpirit and execution: *Mi parto lieta*; and Caffarelli another: *Se ben mi luſinga*, which terminates the firſt act.

The ſecond act is introduced with a ſymphony, in Handel's early ſtyle. The firſt air: *Sì l' intendeſti*, was ſung by Luccheſina. It is an air of great ſpirit and energy, and was in great favour in my own memory. Palma uſed frequently to ſing it at concerts, more than ten years after it was compoſed; and the dignity and paſſion with which the words 

were expreſſ-

(*p*) At the word *creſce*, in this air, Handel makes the flat ſeventh riſe to the ſharp ſeventh, in a very uncommon manner:



ed never failed to ſtrike every hearer. The next air: *Non inganarmi*, is ſpirited in an old ſtyle; as that which follows it: *Poi che pria*, for Caffarelli, is pathetic, in a ſtyle which will never be old. Franceſina's ſpirited manner was well diſplayed in the air: *Combattutta da due venti*, of which the compoſition is very original. The ſubſequent air: *Si a piedi tuo*, is beautiful in Handel's juvenile manner. After this, Montagnana had an air: *Sol la brama*, which neither in melody nor accompaniment is worthy of the compoſer or ſinger. The next air: *Nella terra*, though for Merighi, a ſinger of the ſecond or third claſs, is full of beauties, peculiar to Handel. The following duet: *Vado e vivo*, is light and playful, but ſeems to want dramatic dignity, particularly as it was ſung by the two principal ſingers, and terminated an act.

The third act begins with a ſymphony, in compoſing which, Handel gave himſelf no trouble to ſeek for new materials, any more than in the ſubſequent duet: *Caro, tu m' accendi*. Nor is much praiſe due to the air: *Così ſuole*, which is a minuet of no uncommon caſt. But the fire and ſpirit of the next air: *Voglio che ſia*, for Caffarelli, make ample amends for preceding trivial movements. This air is finely planned for the ſtage, and for a voice of great volume. The paſſages are contraſted, and accompaniments pictureſque and impaſſioned. The next air: *Se ria procella*, is agreeable trifling, which requires no great abilities in the ſinger. And the ſubſequent air: *Sappi crudel*, though for the firſt woman, might have been ſung by the laſt, without ſuffering for want of voice or execution. The compoſition is clear and maſterly; but there is no paſſion in the melody, or intereſting effect in the harmony or modulation. Franceſina has, however, an air after theſe, which is admirably calculated to diſplay her lark-like execution: *Un' aura placida*. The next air: *Virtù, che rende*, which is the laſt in the opera, and terminated in a *coro finale*, is one of the moſt agreeable movements in a hunting ſtyle that has ever been compoſed; the ſcore is of nine parts, and thoſe for the French-horns remarkably gay and pleaſing (*q*).

This

(*q*) The minuteneſs and exactitude with which Handel continued through life to date his manuſcripts, is wonderful! that love of regularity and order which enabled him

This opera was performed but ſix times, which reflects more diſgrace on the public than compoſer. Handel, in conformity to the taſte of the times, had introduced a variety of ſtyle, to ſuit the education and talents of his new ſingers; and if we compare his Muſic with that of the two other compoſers that were employed this ſeaſon, Peſcetti and Veracini, we ſhall not only find it greatly ſuperior in ſtrength and ſolidity, but in grace and invention (*r*).

January 28th, a new opera was performed by the ſame ſingers, called LA CONQUISTA DEL VELLO D'ORO. No compoſer is mentioned; but it was compoſed by Peſcetti, and had a run of eight nights; though the Muſic was never printed, except the overture and two or three airs in his book of harpſichord leſſons.

February 25th, an opera called ALESSANDRO SEVERO, was firſt performed. It was a *paſticcio* by Handel, with an excellent new overture, and had ſeven repreſentations (*s*).

March 14th, a new opera called PARTENIO, was firſt brought out. It was compoſed by Veracini, and performed nine times. The favourite ſongs were publiſhed by Walſh.

April 15th, Handel produced another new opera, entitled XERXES (*t*). The firſt movement and fugue in the overture to this opera are bold, natural, and pleaſing; but the laſt air, which is a jig, has now loſt its charms.

The firſt act opens with a ſhort recitative, and a charming ſlow cavatina, for Caffarelli: *Ombra mai fù*, in a clear and majeſtic ſtyle, out of the reach of time and faſhion. In the ſecond air: *O voi che penate*, Handel has made the flutes play the ſymphony and accompaniments an octave higher than the violins, an expedient which he

him to give to the world ſo many aſtoniſhing proofs of genius and diligence, never quitted him in hurry, ſickneſs, or perturbation. At the bottom of the firſt page of the ſcore of Faramond, he has written in German: Angefangen der, 15 November 1737. Dienſtag. And at the end of it: *Fine dell' atto* 1. Montag der 28 November, 1737. *Fine dell' atto* 2*do*. Der 4 *December* 1737. Sontag abend um 10 uhr. And at the end, *Fine dell' opera*, G. F. Handel. London, December 24th, 1737.

(*r*) This opera was printed in ſcore, and publiſhed by ſubſcription in February.

(*s*) The favourite ſongs, only, of this opera were printed by Walſh during its run, and publiſhed in March, price 2*s*. 6*d*.

(*t*) This compoſition, Handel has recorded with his uſual exactneſs, was begun December 26th, 1737. Angefangen der 26 December, Montag, der 2 X tag.

tried many years before; but after being diſcontinued from the time of Handel till about twenty years ago, treble inſtruments playing *all' ottavo* then became in faſhion, and very agreeable effects are now frequently produced by this eaſy expedient. The third ſong: *Va godèndo*, is a gay air that was ſung into favour by Franceſina. The next air: *Io le dirò*, which was alternately ſung by Caffarelli and the Luccheſina, is graceful and pleaſing. The ſubſequent air: *Sì sì mio ben*, is of an agreeable comic caſt. *Meglio in voi*, is not marked with any peculiar beauties; nor is the next: *Di tacere*, very ſtriking, though the accompaniment and modulation are maſterly. The air, however, which follows it: *Ne men con l' ombre*, is extremely agreeable. After this, there is an air for a counter-tenor: *Se cangio*, which would well ſuit a baſe voice, if ſung an octave lower; it is in Handel's bold and nervous ſtyle, though ſome of the paſſages are now a little antiquated. After a ſhort chorus, Montagnana had an agreeable baſe ſong: *Soggetti al mio volere*. But the capital air, of the firſt act, is *Più che penſo*, which is in a very grand ſtyle. The paſſages are contraſted, and frequent opportunities given for the ſinger to diſplay his taſte and fancy. I have not been able to diſcover the author of the words of this drama; but it is one of the worſt that Handel ever ſet to Muſic; for beſides feeble writing, there is a mixture of tragi-comedy and buffoonery in it, which Apoſtolo Zeno and Metaſtaſio had baniſhed from the ſerious opera. However, it gave Handel an opportunity of indulging his native love and genius for humour; and the airs for *Elviro*, a facetious ſervant in this opera, are of a very comic caſt. Of theſe, *Signor, Signor*, in the firſt act is one. The air which follows it: *Non ſo ſe ſia*, ſeems by the ſtyle to have been compoſed at the beginning of the century; and there is but little fancy or ſcience in the two ſubſequent airs: *Saprà delle mie offeſe*, and *Se l' idol mio*. The laſt air of the act: *Un cenno*, is, however, gay and pleaſing, but in a comic ſtyle (*n*).

The whole firſt ſcene, and the chief part of the next, in the

(*u*) "*Fine dell' atto 1mo.* Jan. 9. 1738." Handel's memorandum, ſhews this opera to have been compoſing while Faramond was in run.

ſecond

ſecond act, is comic. The tenor accompaniment to the air: *Or che ſiete*, is maſterly and curious. The third ſcene conſiſts only of pretty fragments, except the air: *Dirà che amor*, which can only be ſtyled an agreeable ballad. The fourth ſcene is terminated with a lively air for Caffarelli: *Se bramate*, with a baſe in iterated quavers, very much in the ſtyle of Haſſe and Vinci; indeed, no Muſic fifty years old can have a younger appearance. *E geloſia*, for Franceſina, has Handel's broad ſeal upon it; the writing is good, but the paſſages are too frequently repeated. The next air: *Anima infida*, is a fine mixture of old and new paſſages and effects, with a Corelli baſe, and a modern accompaniment. *Quella che tutta fe*, is a fine and pathetic Siciliana. *Per dar fine*, is very much in the ſtyle of a French *air tendre* of the laſt age. *Sì la voglio*, is an old melody, with a very modern accompaniment (*x*). *Voi mi dite*, is natural and pleaſing; and *Il core ſpera*, charming, in a ſerious ſtyle. *Del mio caro Baco*, is wholly comic. The reſt of the act contains nothing remarkable (*y*).

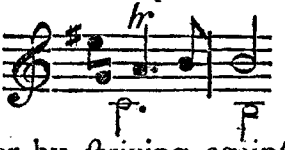
The third act begins with a ſymphony, which, though it is only in three parts, from their activity, produce all the effects of full harmony. The firſt air: *No, no, ſe tu mi ſprezzi*, is admirable, in the *buffo* ſtyle. Handel's Muſe does not ſeem to have been in good humour again till the end of the ſeventh ſcene, where there is a very pleaſing duet: *Troppo oltraggi*, of which the baſe is remarkably beautiful and maſterly. The ninth ſcene is terminated by an air: *Crude furie*, which is curious, ſpirited, and original; and the laſt air: *Caro voi ſiete*, which is made the ſubject of the final chorus, is beautifully ſimple. The chorus is, however, filled up with iterated ſemiquavers in ſuch a manner, that it has all the appearance and effect of common Italian Muſic of the preſent day.

This opera was finiſhed February 6th, but not performed till the 15th of April. It was repreſented but five times. And, indeed, though it contains many pleaſing and excellent compoſitions, it is by no means to be ranked with Handel's beſt dramatic produc-

(*x*) Here Handel ſeems the firſt to have invented a *ſhort-hand* for ſemiquavers, placing only a dot upon a line or ſpace for every four of the ſame kind.

(*y*) *Fine dell' atto 2do.* Jan. 25. 1738.

tions.

tions. He was neither in health, proſperity, or ſpirits, when it was compoſed; appearances remain in his foul ſcore of a mind diſturbed, if not diſeaſed. There are more paſſages, and even whole pages, cancelled in this ſcore, than in any one of all his former operas. There are more old-faſhioned and worn-out paſſages in ſome of the ſongs, than in any other of his works of this period; and this half-cloſe occurs in almoſt every ſong: 

Handel had been ſo great a loſer by ſtriving againſt the ſtream of faſhion and oppoſition the preceding ſeaſon, that he was obliged to ſell out of the funds the ſavings of many former years, to pay his performers, and was ſtill in ſome danger of being arreſted by the huſband of Strada, for the arrears of her ſalary. It was at this time that his friends with great difficulty perſuaded him to try public gratitude in a benefit, which was not diſgraced by the event; for on Tueſday, in Paſſion-week, March 28th, was advertiſed at the Opera-houſe in the Hay-market, an ORATORIO, with a CONCERT on the organ, for the benefit of Mr. Handel; pit and boxes put together at half a guinea each ticket, and "for the better conveniency, there will be benches on the ſtage." The theatre, for the honour of the nation, was ſo crouded on this occaſion, that he is ſaid to have cleared £. 800.

After the ſhort run of *Xerxes* was over, nothing new was brought out, the ſeaſon being finiſhed with repetitions of the former operas of *Arſace*, *Faramondo*, *Il Vello d' Oro*, and *Partenio*; after which, the houſe was ſhut up, June 6th. At the bottom of the bills, the laſt five or ſix nights, notice was given, that "as it had been impoſſible to perform the whole number of operas this ſeaſon, each ſubſcriber might have a ticket extraordinary delivered to him each night the opera was performed, upon ſending his ſilver ticket to the office." This implied, that the manager's engagement with the ſubſcribers had not been fulfilled, on account of the time the theatre had been ſhut up, in conſequence of the Queen's death.

This had certainly been a very calamitous ſeaſon at the Opera-houſe,

houſe, where nothing ſeems to have been crowned with ſucceſs, but Handel's ſingle benefit.

Heidegger, however, previous to the ſhutting up the theatre, inſerted the following advertiſement in the newſpapers: "Opera-houſe, May 24th (z). All perſons that have ſubſcribed, or are willing to ſubſcribe, twenty guineas, for an Italian opera to be performed next ſeaſon under my direction, are deſired to ſend ten guineas to Mr. Drummond, the banker, who will give them a receipt, and return the money in caſe the opera ſhould not go on." Signed J. J. Heidegger.

Two hundred ſubſcribers were required to enable him to be anſwerable to the ſingers.

June 21ſt, a fortnight after the laſt opera, the following paragraph appeared in the *London Daily Poſt*: "On Saturday laſt, ſet out for Breda, Signora Strada del Pò, to which place ſhe goes in obedience to the commands of her royal highneſs the princeſs of Orange, from whence ſhe intends to go to Italy; but before her departure deſires the Engliſh nobility and gentry, from whom ſhe has received ſo many ſignal marks of favour, might be acquainted that it is no way owing to her; that the preſent ſcheme for performing operas next winter, in the Hay-market, under the direction of Mr. Heidegger, has miſcarried, as has been maliciouſly reported; ſhe having agreed with Mr. Heidegger above a month ago, as the ſaid gentleman can teſtify."

July 26th, the following advertiſement appeared at the head of the firſt column of the ſame newſpaper: "Hay-market, July 25th, 1738. Whereas the operas for the enſuing ſeaſon, at the King's theatre in the Hay-market, cannot be carried on as was intended, by reaſon of the ſubſcription not being full, and that I could not agree with the ſingers, though I offered ONE THOUSAND GUINEAS to *one* of them. I therefore think myſelf obliged to declare, that I give up the undertaking for next year, and that Mr. Drum-

(z) The day on which his preſent Majeſty was born. It is remarkable, that the play of *Volpone* was advertiſed on this day, *by command of the prince and princeſs of Wales*. Her royal highneſs had been well enough to walk in St. James's park the night before; but, luckily, had not quitted Norfolk-houſe in St. James's-ſquare, at that time the reſidence of the prince and princeſs of Wales, before alarming ſymptoms had come on.

mond will be ready to repay the money paid in, upon the delivery of his receipt. I alſo take this opportunity to return my humble thanks to all perſons, who were pleaſed to contribute towards my endeavours at carrying on that entertainment." J. J. Heidegger.

From this time to the end of the year, nothing was ſaid in the newſpapers of Italian operas, Italian ſingers, or of Handel's future ſchemes, who ſeems to have been rendered ſilent and inactive, by illneſs.

During this time of privacy, and the preſſure of adverſe fortune and infirmities, Handel was not forgotten by his friends or the public. His ſtatue was now erected at Vauxhall, by the late Jonathan Tyers, the ſpirited proprietor of thoſe gardens. An honour which has ſeldom been conferred on a ſubject and a profeſſional man in any country, during his life-time. And as this tranſaction does honour, not only to the genius of Handel, but to the public ſpirit of his votary, whoſe taſte and intelligence, kept pace with his liberality, I ſhall relate it as recorded in the regiſters of the times.

April 15th, in the *London Daily Poſt*, a paragragh ſays: "The effigies of Mr. Handel, the famous compoſer of Muſic, is going to be erected at Vauxhall Gardens, at the expence of Mr. Jonathan Tyers." And on the 18th of the ſame month: "We are informed, from very good authority, that there is now near finiſhed a ſtatue of the juſtly celebrated Mr. Handel, exquiſitely done by the ingenious Mr. Roubillac, of St. Martin's-lane, ſtatuary, out of one entire block of marble, which is to be placed in a grand niche, erected on purpoſe in the great grove at Vauxhall Gardens (*a*), at the ſole expence of Mr. Tyers, conductor of the entertainments there; who, in conſideration of the real merit of that inimitable maſter, thought it juſtice and propriety that his effigies ſhould preſide in that place, where his harmony has ſo often charmed even the greateſt crowds into the moſt profound ſilence and attention. It is believed, that the expence of the ſtatue and niche cannot coſt leſs than £. 300; the ſaid gentleman, likewiſe, very generouſly took at Mr. Handel's benefit, fifty of his tickets."

(*a*) A ſmall temple has ſince been erected for the reception of this ſtatue in the centre of the gardens.

May 2d, we have a farther account of this ſpecies of apotheoſis, or laudable idolatry, in the following words; "Laſt night at the opening of the Spring-gardens Vauxhall, the company expreſſed great ſatisfaction at the marble ſtatue of Mr. Handel, who is repreſented in a looſe robe, ſweeping the lyre, and liſtening to its ſounds; which a little boy ſculptured at his feet ſeems to be writing down on the back of a violoncello. The whole compoſition is in an elegant taſte."

Soon after, the following verſes appeared:

"That Orpheus moved a grove, a rock, or ſtream,
"By Muſic's power, will not a fiction ſeem;
"For here as great a miracle is ſhewn——
"A HANDEL breathing, though transform'd to ſtone (*b*)."

1739. No preparations having been made for the performance of operas this year, at the King's theatre in the Hay-market, Handel hired that theatre of Heidegger, the patentee, in order to carry on Oratorios. And January 9th, advertiſed for the 16th, *a new* ORATORIO called SAUL, which was then firſt performed. In February *Alexander's Feaſt* was revived; in March *Il Trionfo del Tempo e della Verità*; and in April a new oratorio called ISRAEL IN EGYPT.

The compoſer Peſcetti, and ſome of the Italian ſingers who had been employed in the late operas at the Hay-market, being ſtill in England, an attempt was made at carrying on the muſical drama at Covent-garden. And February 26th, the following paragraph was inſerted in the *London Daily Poſt*, at that time the only public paper in which theatrical repreſentations were advertiſed: "We hear that a new ſerenade, compoſed by Sig. Peſcetti, will in a few days be acted, in the ſame manner as an opera, at the theatre royal in Covent-garden; part whereof will be performed by Signor a Moſcovita, juſt arrived from Italy, and by Signora Marcheſina, and others." And March 10th, by his Majeſty's command, was per-

(*b*) We hear no more of Handel this year, except that his firſt ſix celebrated organ concertos were now firſt collected and publiſhed by Walſh, "corrected by the author, price three ſhillings!" Public players on keyed-inſtruments, as well as private, totally ſubſiſted on theſe concertos for near thirty years.

formed a *paſtoral opera*, called ANGELICA AND MEDORO; at opera prices. It was repeated the 17th and the 24th, and April 11th, which being on a Wedneſday in Lent, the piece was called a *ſerenata*, and probably performed as an oratorio, without action. To this ſerenata was now added a new interlude, called L'ASILO D'AMORE.

After this, no further mention is made of theſe productions, or of Italian operas, at Covent-garden, or elſewhere, till the next winter; when, Dec. 1ſt, an Italian ſerenata, called DIANA AND ENDYMION, was performed at the little theatre in the Hay-market. The compoſer was not named; but it appears from four of the airs which were printed by Walſh, that it was compoſed by Peſcetti, and that Careſtini and the Moſcovita performed the principal parts.

After three performances, it was laid aſide; and on December 15th and 18th, at the ſame theatre, and at opera prices, was adverriſed an entertainment, conſiſting of "SEVERAL CONCERTOS on different inſtruments, intermixed with a variety of CHOSEN AIRS by the beſt maſters in Italy. The whole divided into three parts. To which, by deſire, will be added, the famous SALVE REGINA, compoſed by the Signor Haſſe, and ſung by Signor Careſtini."

As Handel had not yet wholly abandoned the opera, we muſt ſtill keep him within its vortex. On the four laſt days of April 1739, the following advertiſement appeared: "At the King's theatre in the Hay-market, Tueſday, May 1ſt, will be repreſented a dramatic compoſition called JUPITER IN ARGOS; intermixed with choruſes, and two concertos on the organ." At opera prices. This production, whatever it was, ſeems to have died in its birth, for I can find no other memorial of it.

In November this year, Handel tried his fortune at Lincoln's-Inn Fields; and on the 22d, being St. Cecilia's day, firſt performed DRYDEN'S SECOND ODE, with two concertos for ſeveral inſtruments, preceded by *Alexander's Feaſt*, and a concerto on the organ, at opera prices. The ſame performance was repeated on the 27th; and December 13th, were performed *Acis and Galatea*, with two new concertos.

concertos, never performed but once (*c*), to which was added, *Alexander's Feaſt*, and a concerto on the organ. December 20th, theſe were repeated, for the laſt time of performing before the holydays.

Handel's activity and ſpirit of enterprize at this time, in his fifty-ſixth year, were truly wonderful! oppoſed and oppreſſed by the moſt powerful nobles and gentry of the kingdom! ſuffering with bodily and mental diſeaſe! with rivals innumerable; when a Spaniſh war was juſt broke out, which occupied the minds, and abſorbed the thoughts of the whole nation! Amidſt all theſe accumulated misfortunes and impediments, he compoſed his twelve grand concertos, and Dryden's ſecond ode; brought out Saul; Iſrael in Egypt; Jupiter in Argos; publiſhed ſeven ſonatas; and revived *Il Trionfo del Tempo*; Acis and Galatea; and Alexander's Feaſt! And yet this ſeems to have been one of the moſt idle years of his public life.

1740. The opera, a tawdry, expenſive, and meretricious lady, who had been accuſtomed to high keeping, was now reduced to a very humble ſtate, and unable to ſupport her former extravagance. Inſtead of the ſumptuous palace which ſhe uſed to inhabit, ſhe was driven to a *ſmall houſe* (*d*), in the neighbourhood of her former ſplendid manſion, where her eſtabliſhment was not only diminiſhed, but her ſervants reduced to half-pay. Peſcetti ſeems to have been her prime miniſter, Careſtini her head man, the Muſcovita her favourite woman, and Andreoni a ſervant for all work.

The allurements ſhe offered to the public were, at firſt, not very attractive, conſiſting, inſtead of a regular entertainment, only of *concertos*, *choſen airs*, and *Salve Regina*, which, however, were twice poſtponed: firſt, on account of the indiſpoſition of Careſtini; and ſecondly, of the Moſcovita, ill of a pleuriſy.

At length, January 22d, a paſticcio was brought out, called MERIDE E SELINUNTE (*e*); which though not of ſufficient im-

(*c*) Theſe were two of his GRAND CONCERTOS, now publiſhing by ſubſcription.

(*d*) New theatre in the Hay-market.

(*e*) This opera, founded on the friendſhip of *Damon* and *Pythias*, was written by Apoſtolo Zeno. Walſh printed four of the airs by the unclaſſical name of *Merode*. The plates are now *well loſt*, for they contained nothing of great value to the muſical world.

portance to ſupport the ſtate and magnificence of a larger theatre had a run of fourteen nights in this ſnug retreat; which, probably, on account of the ſeverity of the weather at this time, was preferred to more ſpacious places of public exhibition, by the few who had the courage to quit their fire-ſide *(f)*.

March 15th, another opera, entitled OLIMPIA IN EBUDA, was brought on this little ſtage; at the firſt performance of which his Majeſty was preſent. The Muſic was chiefly compoſed by Haſſe (*g*). This opera was repreſented fifteen times. After which, a third drama, called BUSIRI, *overo il Trionſo d' Amore*, ſet by Peſcetti, was brought out, and performed by his Majeſty's command May 10th. This production lived but four nights. The ſeaſon was cloſed, May the 31ſt, with *Olimpia*, which had been alternately performed with *Buſiri* (*h*).

Handel, who had nothing to do with the opera this winter, confined himſelf wholly to the performance of oratorios, for which he rented the theatre in Lincoln's-Inn Fields, of Rich the patentee.

November the 8th of the ſubſequent winter, ſtill continuing at Lincoln's-Inn Fields, he began the new ſeaſon with his ſerenata, *Parnaſſo in Feſta*, performed in its original oratorio manner, with the addition of ſcenes, dreſſes, and concertos on the organ, and ſeveral other inſtruments. It is to be feared that the ſucceſs of this performance was inferior to its merit, as it was not repeated. After this ſingle performance, his theatre was not opened again till the 22d, when, having muſtered the beſt ſingers that were now in this country, he put his ſtage in action, and had a *new operetta* performed, called IMENEO, or HYMEN. This was advertiſed again for the 29th, but deferred for near a fortnight, on account of the indiſpoſition of Franceſina. On the 13th of December, it was however performed, for the ſecond, and laſt time.

(f) This was the memorable winter of the great froſt.

(*g*) Four of the airs of this opera were publiſhed with thoſe of *Meride*, by Walſh, in a half-crown collection. There is a plaintive caſt, and elegant melody, in *Non penſar*, which was ſung by Andreoni; and grandeur and pathos in *Vedo l' ombra del mio bene*, ſung by Careſtini.

(*h*) The ſongs of this ſhort-lived opera were never printed.

It

It is not in my power to give the reader a regular review of this little opera, as Handel's original foul ſcore is very incomplete: there being no overture; and in the recitatives, ſometimes the words are written without the notes, and ſometimes the notes without the words; nor are the inſtrumental parts to the airs always filled up.

Act I. The firſt air: *La mia bella*, for a ſoprano, with only the accompaniment of a violoncello, is elegantly ſimple and beautiful. At the end of a long ſcene of recitative, we have a very gay and pleaſing chorus: *Vien Imeneo*, ſuperior in ſtyle and contrivance to moſt opera choruſes that I have ſeen, even in the dramas of Handel. Scene the fifth, the ſubject of the air: *V' è un infelice*, is graceful and pleaſing.

There are, however, but few airs, in which much vigour of invention is diſcoverable, before the ſecond act, when there is a bravura air: *Sorge nell' alma mia*, of great ſpirit, in a ſtyle that was then new, and which was long after continued on the ſtage. *E sì vaga*, is ſet to an air which is printed in his grand concertos. *Pieno il core*, is grand and original; and *Al voler*, gracefully ſimple. Theſe are the principal airs that I have been able to decipher in the haſty ſketch which Handel has left of this operetta, which conſiſted of only two acts.

Not diſcouraged by the failure of the opera of *Imeneo*, Handel brought out another new drama, January 10th, called DEIDAMIA, which was the laſt he ever compoſed for the ſtage.

The firſt movement of the overture to this opera, is excellent, *alla Lulli*; but the fugue is written on a ſubject leſs fertile and of leſs dignity than he uſually choſe for ſuch purpoſes. The march, however, is admirable, and one of the beſt upon the old military model, to be found in all his works.

Act I. The firſt air in the part of Ulyſſes, which was performed by Andreoni: *Grecia tu offendi*, is in a very grand and dramatic ſtyle; full of fine paſſages, ſome of which, indeed, have been too frequently uſed by ſubſequent compoſers, to ſeem *new*, at preſent; but

but whoever is acquainted with the ſtate of melody in the year 1741, and its revolutions ſince, muſt ſee the merit of this air (*i*). The next air: *Al tardar della vendetta*, for a baſe voice, is admirable! rich and ingenious in the accompaniments; and the principal melody pleaſing, in a ſtyle leſs robuſt than is uſual in ſongs for that ſpecies of voice. Another air for a baſe voice: *Nelle nubi intorno al Fato*, ſucceeds this, and, in a different ſtyle, it is equally excellent; it is *fugata* in the accompaniments, in a moſt agreeable manner, without impoveriſhing the voice-part, or diſtracting the attention. Then follows an air: *Due bell' alme*, with no violin part; and the violoncello is only accompanied by the harpſichord and lute, in chords, without treble-melody (*k*); this is a very pleaſing *cavatina*, in Handel's own early manner. *Da luſinghe*, is an elegant and pleaſing *cantabile*, full of taſte and fancy. Handel either found that his ſinger was unequal to this air, or diſliked it himſelf, for he has ſet the ſame words to a different melody, reſerving, however, ſome of the paſſages of the firſt air, to which he gave the preference when the opera was printed. *Seguir di ſelva*, for Achilles, perſonated by a lady, Miſs Edwards, is on a gay and pleaſing ſubject; but it has not been dilated much in the ſcore, nor is it enriched with any accompaniment. *Quando accendran*, is ſomewhat languid and antique. *Se penſi amor*, is a pleaſant *aria buffa*; and *Sì che deſio*, an excellent compoſition in the ſtyle of Handel's youth (*l*). *Perdere il bene*, is an air of two characters: in the firſt part, pathetic, elegant, and worthy of a great ſinger; in the ſecond, rapid, impaſſioned, and ſuch as makes a return to the firſt part welcome. *Naſcondi l' uſignol*, which finiſhes the firſt act, is a light, airy, pleaſing movement, ſuited to the active throat of the Franceſina. This act, which was fi-

(*i*) It is ſingular, that this air, compoſed and ſung before the arrival of Monticelli in this country, contains paſſages ſimilar to thoſe in an air by Pergoleſi: *Tremende oſcuri attroci*, which that performer brought over and ſung in *Olimpiade*, the next year. Pergoleſi died in 1737; and Handel dates the *coro finale* of *Deidamia*, November 20th, 1740.

(*k*) This is the laſt uſe that ſeems to have been made of the lute in our opera orcheſtra.

(*l*) He has ſet theſe words twice over: the ſecond time to a minuet, in which the ſubject paſſage is too often repeated for the preſent age.

niſhed

niſhed November 1ſt, 1740, ſeems equally excellent with that of any of his early operas.

Act II. *Un guardo ſolo*, is elegantly ſimple, and pathetic. *Laſciami*, is ſpirited and dramatic. *D' amor ne' primi iſtante*, is a natural and pleaſing air, for a ſecond ſinger. *Se il timore*, truly pathetic and touching. *Nel ripoſo* is admirable in harmony and deſign; and *Della guerra*, an excellent chorus, *alla caccia*. *Non ti credo*, is innocent and ſimple. *Preſſo ad occhj*, is, however, a baſe ſong of no uncommon merit; and *Nò, nò, quella beltà*, is an air which has ſuffered by time, both in the ſubject and diviſions. But *Và perfido*, is extremely animated; and though this air is printed, it is not in Handel's manuſcript ſcore. *Sì m' appaga*, which terminates the act, is a very gay and pleaſing ballad (*m*).

Act III. *Degno più di tua beltà*, is an agreeable and original ſhort air for a baſe voice in $\frac{3}{2}$. *Quanto inganno*, is one of thoſe ſubordinate airs of an opera for the under ſingers, which afford attentive hearers time to breathe, and diſcuſs the merit of ſuperior compoſitions and performance. *A i Greci queſta ſpada*, for Achilles, is ſpirited, military, and characteriſtic of that hero's intrepidity. *M' ai reſa infelice*, is an air of two characters, well calculated for the ſtage. *Come all' urto*, is an admirable compoſition, with a fine ſolo part, originally deſigned for Caporale's violoncello. *Or penſate*, is lively; but it would have been heard with more pleaſure fifty years ago than at preſent. *Conſolami ſe brami*, is gay and agreeable, but has few new paſſages; and though the air *Non vuò perdere*, is extremely lively and pleaſing, Handel ſet the ſame words again to a very graceful melody, in minuet time, which, however, has not been printed. The duet: *Ama—nell' armi & nell' amar*, is in jig time, and compoſed of paſſages that are now common and not free from vulgarity. This, however, is followed by a *coro finale*, which would rank high among opera choruſes. Indeed, the ſum total of fine airs in this opera is ſo conſiderable,

(*m*) *Fine dell' atto 2do.* G. F. Handel, ♀ November 7th, 1740. Handel marks the days of the week with aſtronomical ſigns.

that

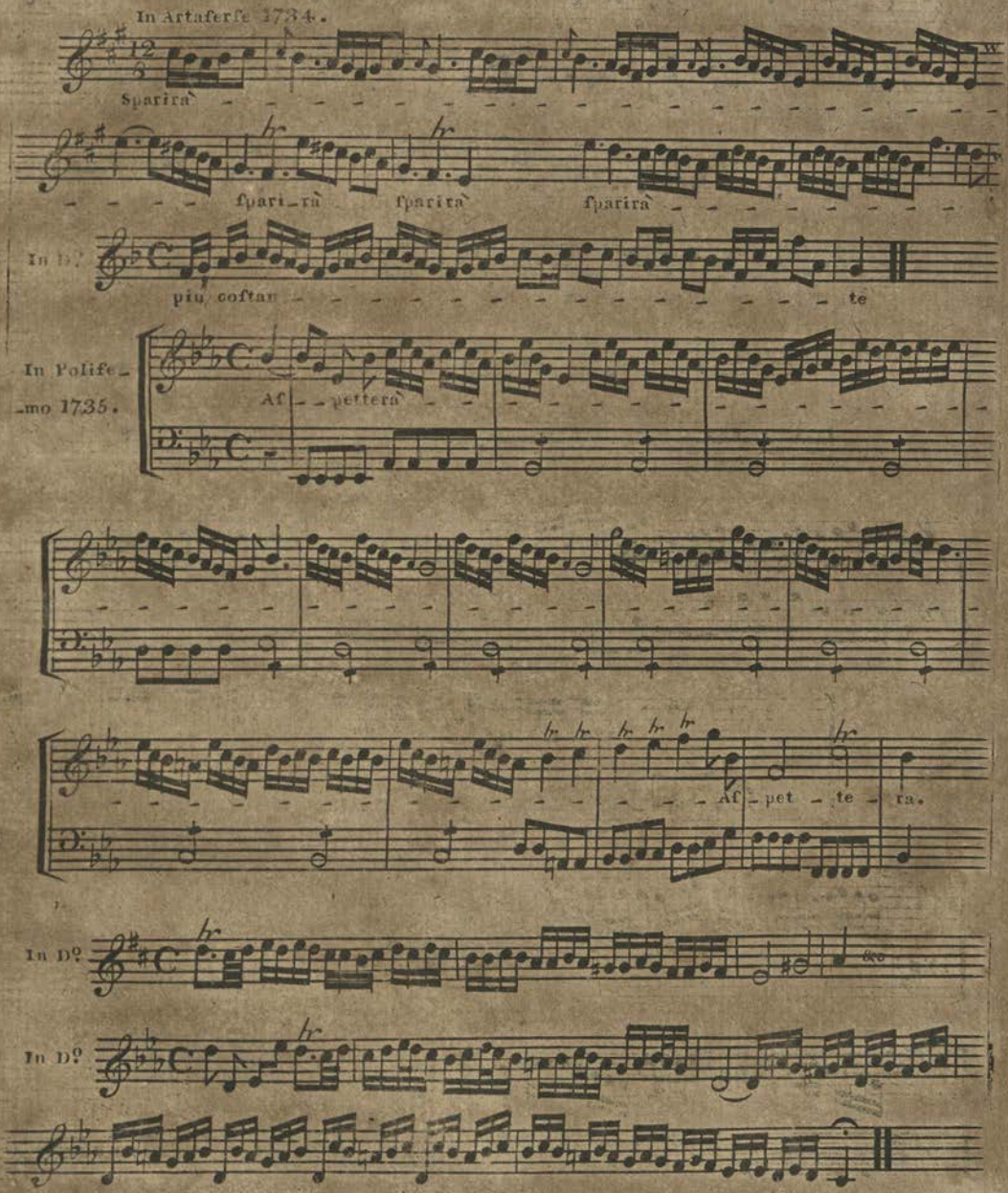
that though the firſt act is ſuperior to the ſecond, and the ſecond to the third, it may be numbered among the happieſt of Handel's dramatic productions. And when it is recollected that, excluſive of the operas which he had ſet in Germany and Italy, before his arrival here, this was the thirty-ninth Italian drama which he had compoſed for the Engliſh ſtage, the fertility and vigour of his invention muſt appear aſtoniſhing! The airs in this laſt opera of *Deidamia* are as much contraſted in ſtyle, deſign, and paſſages, as thoſe he compoſed thirty years before; and in this particular, Handel's reſources ſeem ſuperior to thoſe of any voluminous opera-compoſer within my knowledge. In examining the ſcores of Haſſe, Graun, Galuppi, Perez, Piccini, and Sacchini, we find innumerable fine airs; but not that diverſity of plan and ſubject, as in Handel.

Deidamia, with all its intrinſic merit, was performed but three times: January 10th, 17th, and February 10th; after which, it was laid aſide for ever! And yet the public injuſtice, though Handel often felt it, muſt not be too heavily arraigned on this occaſion; for the ſingers were ſuch as had but little power of exciting rapture, after the exquiſite performers to which frequenters of operas had been accuſtomed. Andreoni and Franceſina, the firſt man and woman, were only ſingers of the ſecond claſs, in which they were placed the next ſeaſon, and the reſt were below criticiſm.

After the third performance of *Deidamia*, Handel, with the ſame ſingers, returned to oratorios; but as the chief effects of theſe depend on the maſs of harmony produced by the choruſes, the ſolo ſingers were not required to be equal in abilities to thoſe of the opera.

As this was the laſt opera which Handel compoſed, we muſt now take a melancholy leave of his regency; for after this period, having no concern in the compoſition or conduct of Italian operas, he never ſet any other words than Engliſh, and thoſe wholly confined to ſacred ſubjects.

DIVISIONS in the Songs which FARINELLI performed during his residence in England.



In Orfeo 1736

in a_mo_rar

più fi_da in amo_rar.

In D°

penar

In Siroe 1737
by HASSE.

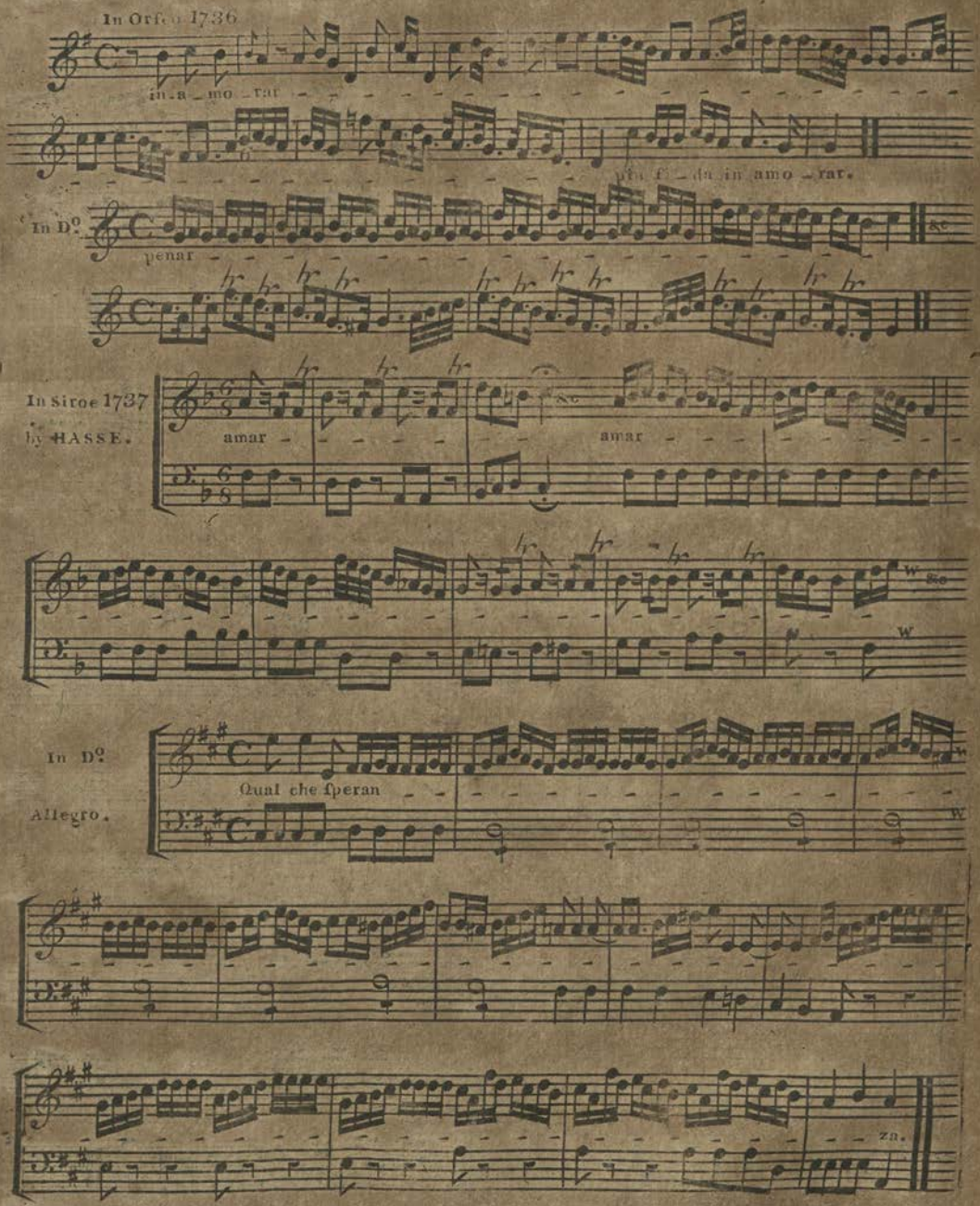
amar

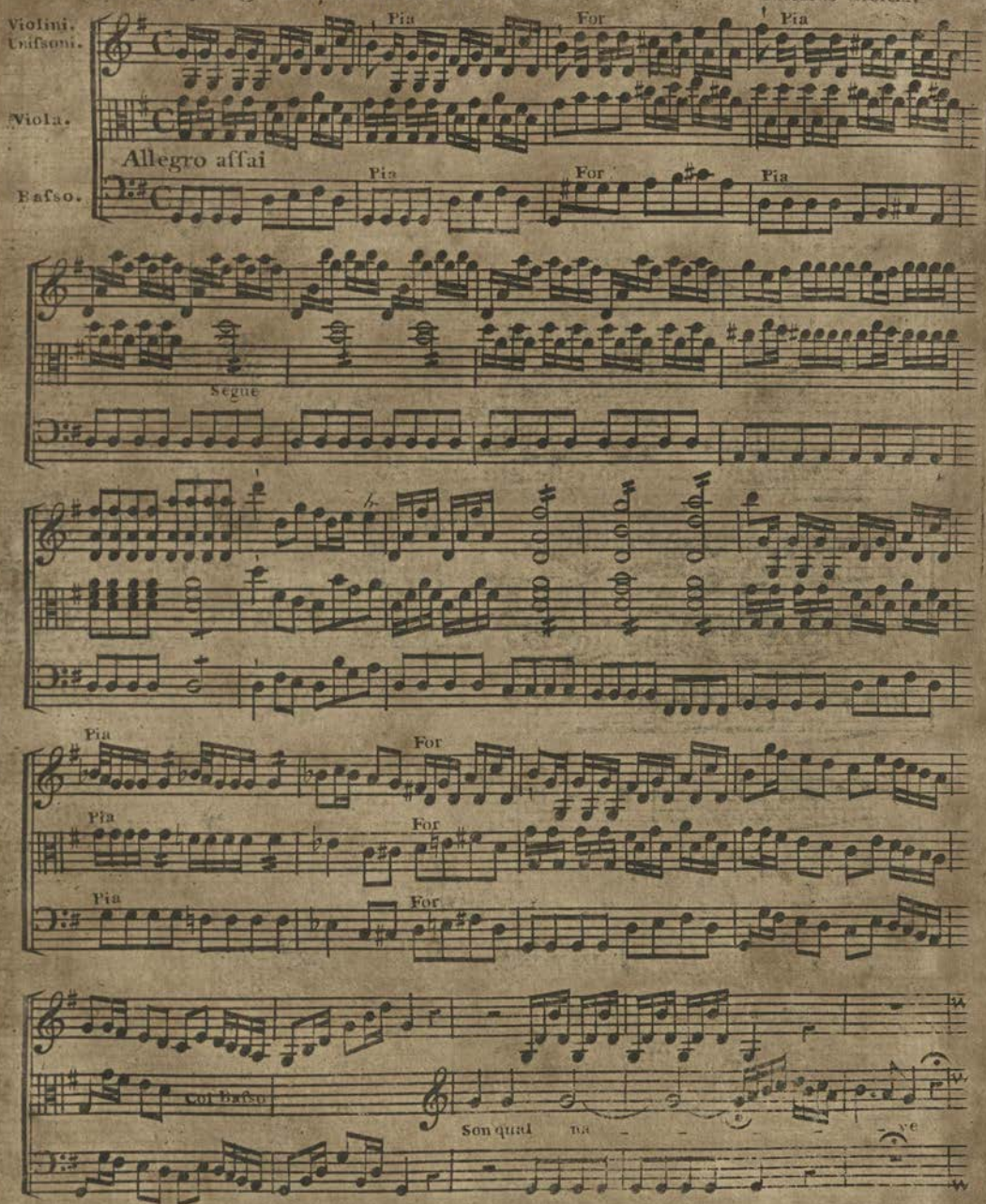
amar

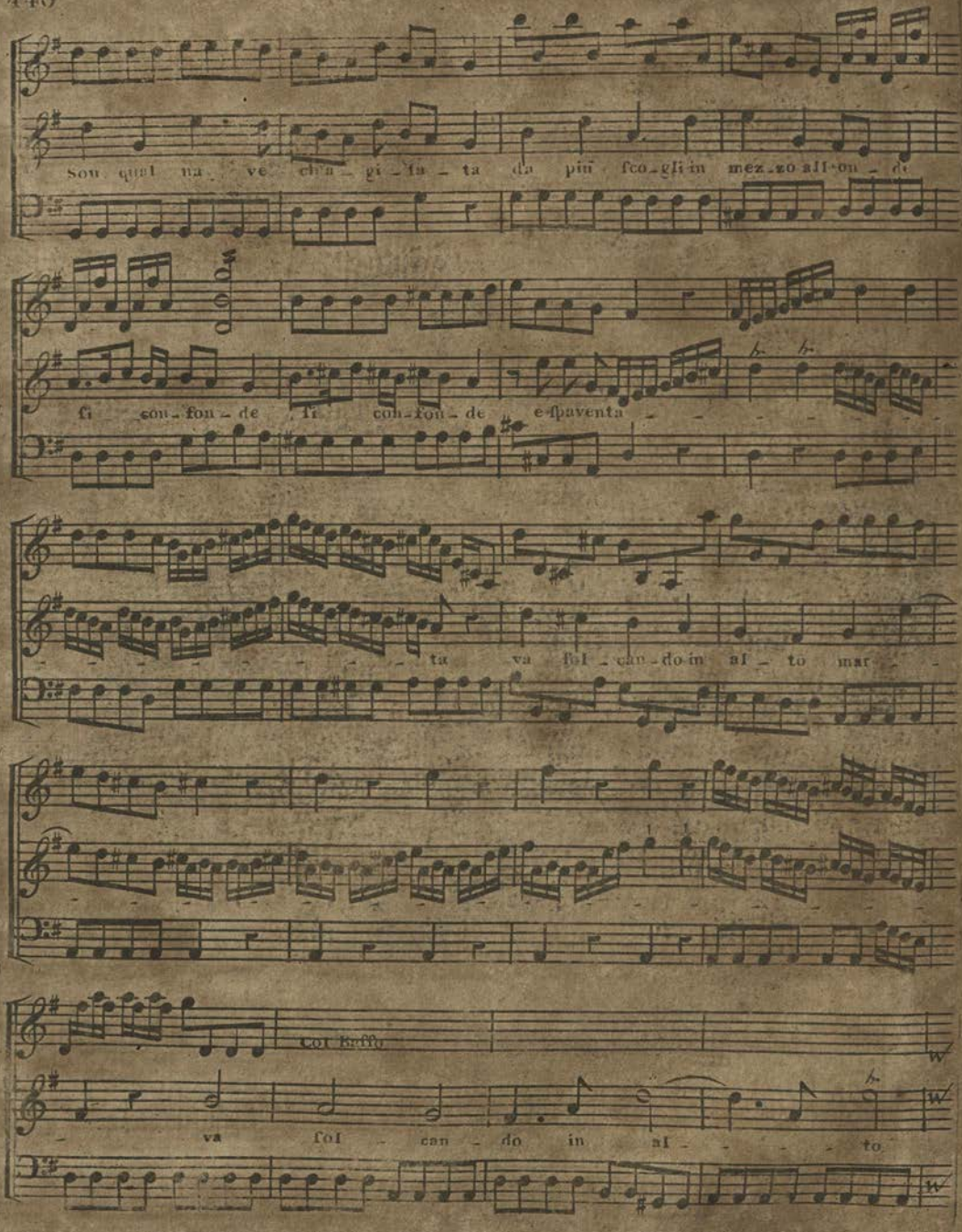
In D°
Allegro.

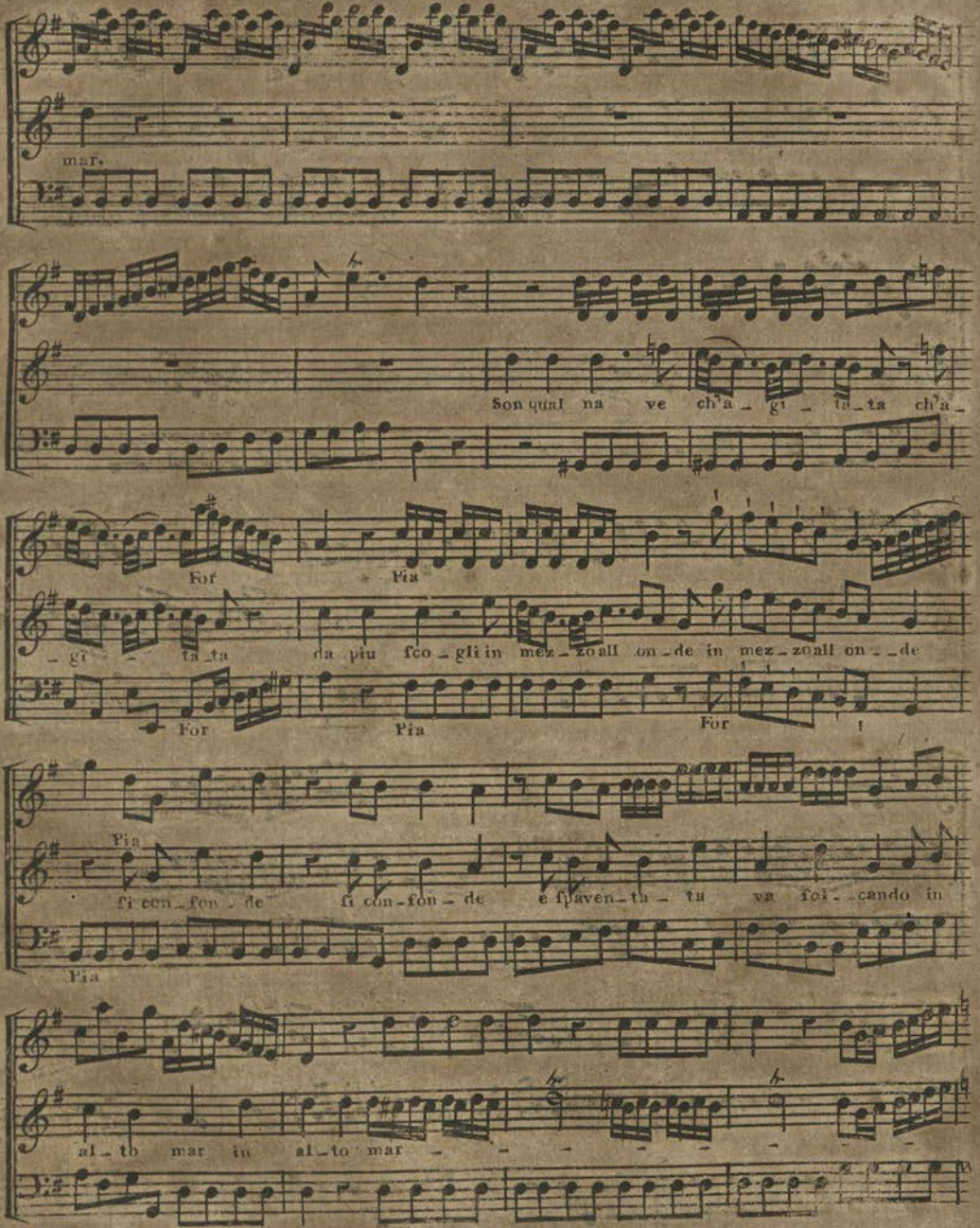
Qual che speran

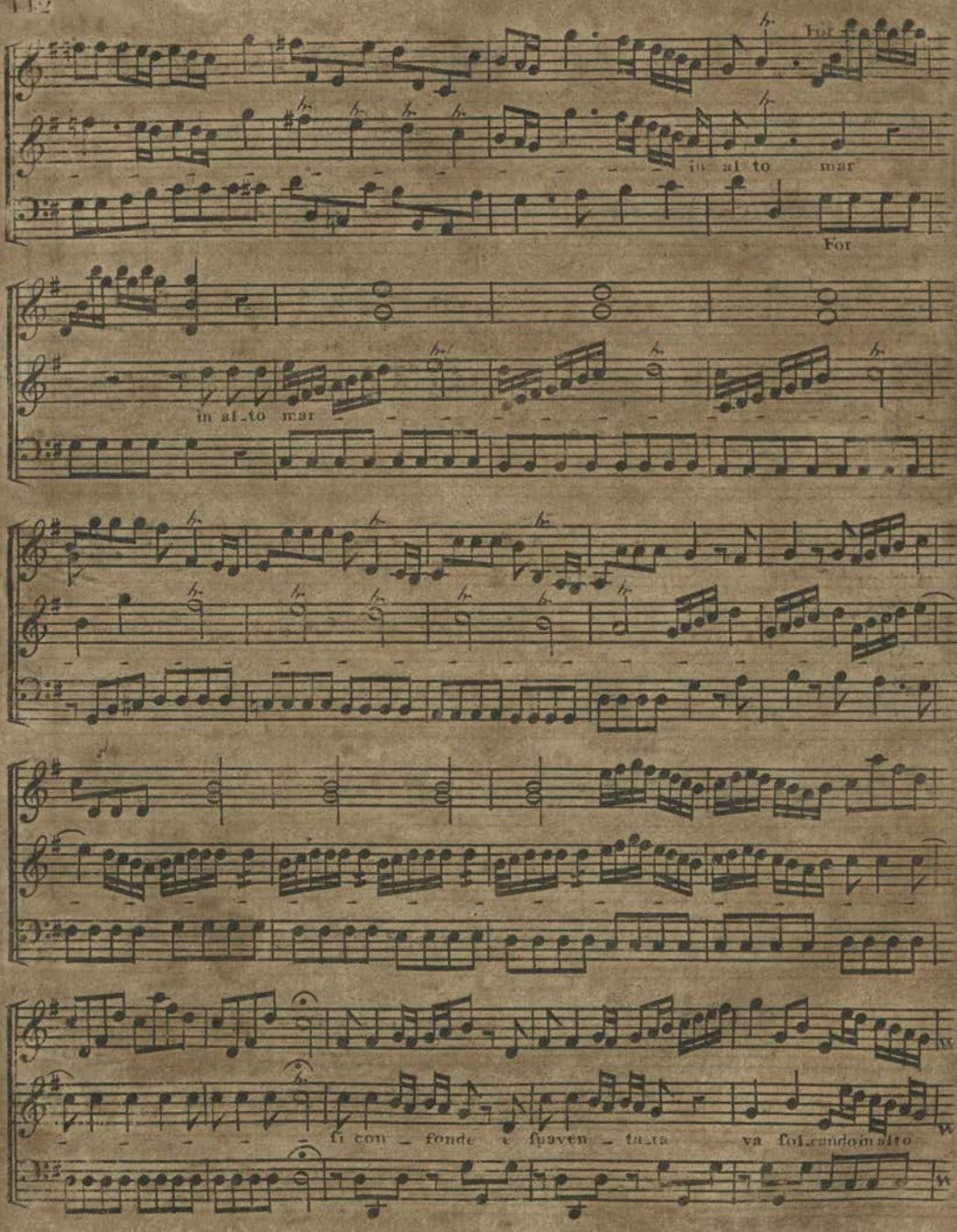
za.

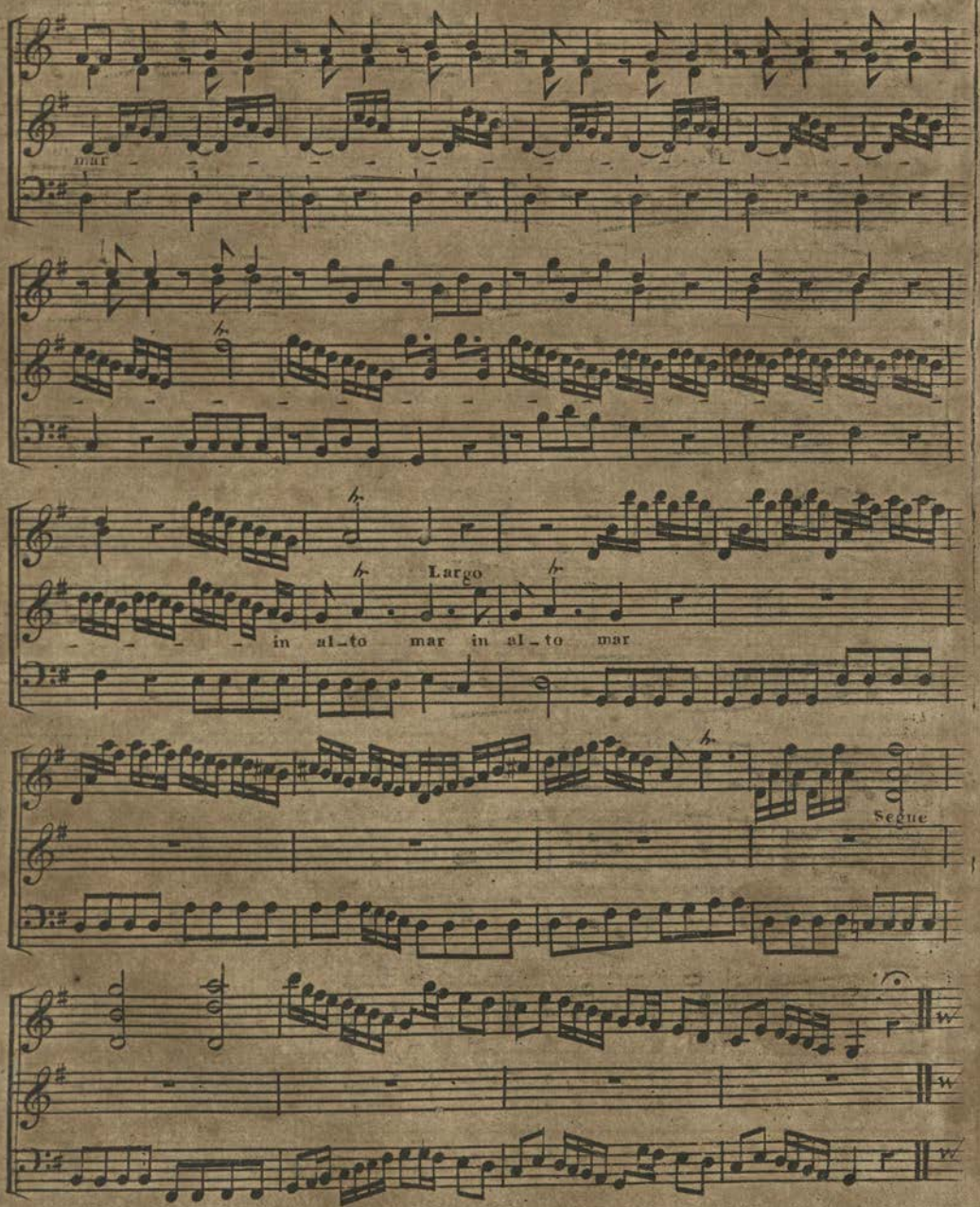


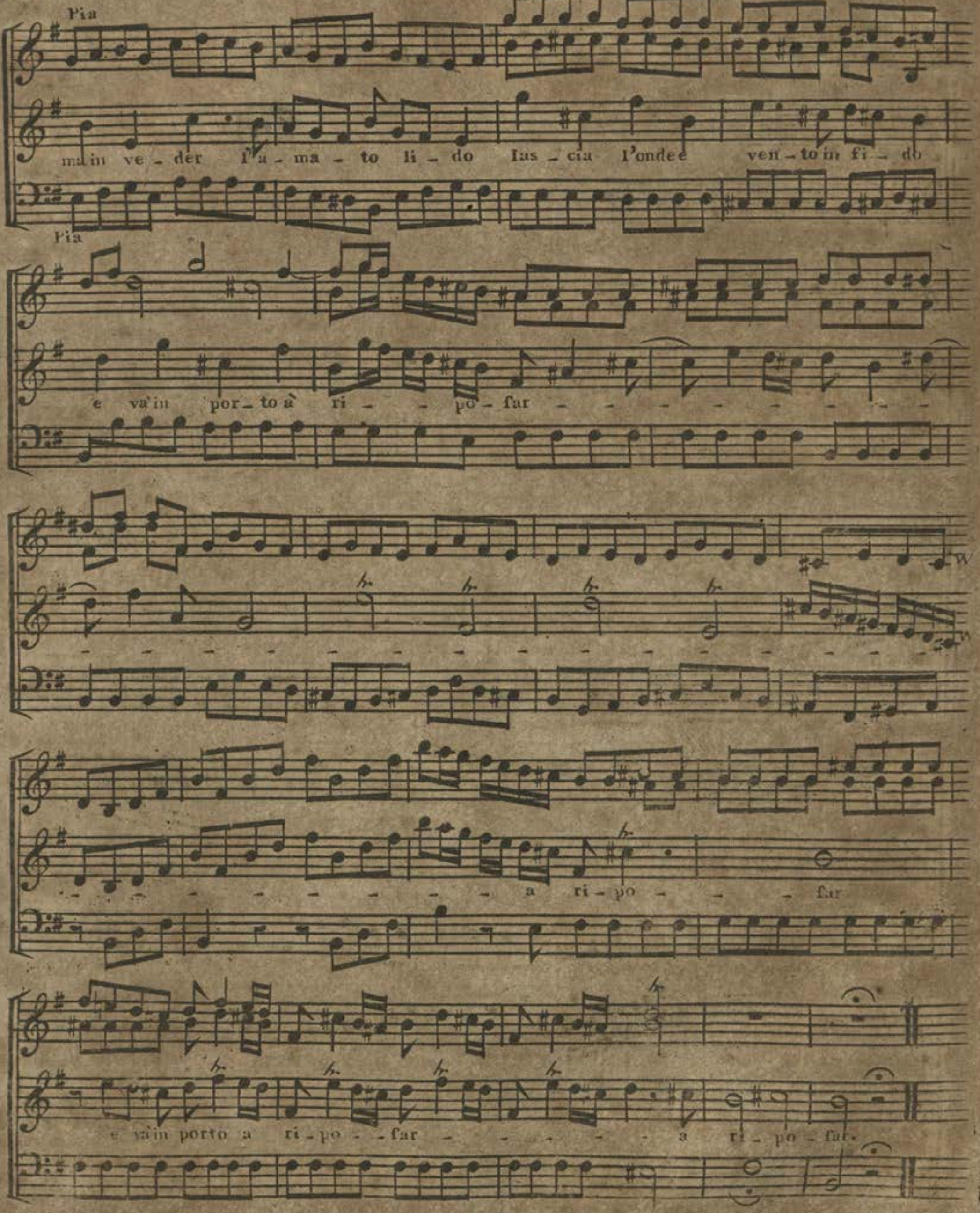

Violini.
Unisoni.
Viola.
Allegro affai
Basso.
Pia
For
Pia
Pia
For
Pia
Segue
Pia
For
Pia
For
Pia
For
Col Basso
Son qual


Son qual na ve chia pi ta ta da più fco gli in mez zo all on de
fi con fon de ti con fon de e fpaventa
ta va fol can do in al to mar
col fuffo
va fol can do in al to


mar.
Son qual na ve ch'a_gi_ta_ta ch'a_
For Pia
_gi_ta_ta da piu fco_gli in mez_zo all on_de in mez_zo all on_de
For Pia For
Pia
fi con_fon_de fi con_fon_de e fpaven_ta_ta va foi_cando in
Pia
al_to mar in al_to mar


For
in al to mar
For
in al_to mar
si con _ fonde e ſpaven _ ta_ta va ſol_cando in alto


mar
Largo
in al_to mar in al_to mar
Segue


Pia
ma in ve - der l'a - ma - to li - do las - cia l'onde e ven - to in fi - do
Pia
e va in por - to a ri - - po - sar
a ri - po - - - sar
e va in porto a ri - po - - sar - a ri - po - sar.

After this period, Handel having been ruined by carrying on operas at his own expence in oppoſition to the nobility, and unable to indemnify himſelf by the profits of his oratorios, went to Ireland: a meaſure which was probably precipitated by the certain information he had received of the Earl of Middleſex having taken upon himſelf the perilous and troubleſome office of *impreſario* of Italian operas; for the performance of which, he had engaged the King's theatre in the Hay-market, and an almoſt entire new band of ſingers from the Continent, with Galuppi to compoſe.

At the opening of the Opera-houſe, October 31ſt, the new ſingers, as uſual, were allowed to diſplay their abilities in ſongs of their own chuſing, which were interwoven by the new compoſer, Galuppi, in a paſticcio, called ALESSANDRO IN PERSIA. The Muſic in this drama was ſo judiciouſly ſelected, that few operas afford a greater variety of beautiful airs in different ſtyles (*n*). The compoſers of the ſongs that have been printed, were Leo, Haſſe, Arena, Peſcetti, Lampugnani, and Domenico Scarlatti. The air: *Sparge al mare*, by the compoſer laſt mentioned, is one of the fineſt ſongs of the kind, that I know. The rolling of the billows, and diſtraction of the crew, during a ſtorm and ſhip-wreck, are admirably painted by the orcheſtra; and the voice-part is full of fine paſſages for a great ſinger. The celebrated air: *Vo ſolcando*, compoſed by Vinci, in his Artaſerſe, 1730, ſeems built on the ſame idea in melody and accompaniment. In the voice-part the diviſions are reverſed, and when Scarlatti deſcends in the wreck, Vinci mounts, in *following* the will of fortune, at the word *ſeguitar*. There is more variety, paſſion, and genius in the compoſition of Scarlatti, though the other is a very fine ſong. If this air was only ſet for Scarlatti's *Merope*, which was firſt performed at Rome 1740, Vinci has the merit of primogeniture; and, as I cannot find the words in any of his other operas, I ſuſpect this to be the caſe. The ſtyle, likewiſe, is too modern for any other opera that I can find, by Domenico Scarlatti. *Paſſaggier che fa ritorno*, the ſecond air in this collection, is likewiſe by Mimo Scarlatti, and very new and

(*n*) Walſh publiſhed two collections.

fanciful for the time. The third air is anonymous, but more in the ſtyle of Lampugnani than of any other compoſer. This is followed by an agreeable air in minuet time, from Galuppi's Penelope; a fine air from Haſſe's Olimpia, ſung by Careſtini: *Vedo l' ombra del mio bene*; and *Miro del tebro l' onda*, from Galuppi's *Scipione in Cartagine*, a pleaſing air of which the modulation of the firſt four bars is the ſame as Pergoleſi's *Tremende oſcuri attroci*. There are, however, ſome new diviſions in this ſong, not very eaſy to execute with the voice. The opera of *Aleſſandro in Perſia* was written originally for Lucca, in 1738, by the Abate Franceſco Vaneſchi, when it was ſet by Paradies, before the arrival of theſe perſonages in England. Vaneſchi being, however, in London at the time that Lord Middleſex's opera regency began, was employed by his lordſhip, firſt as poet, and then as aſſiſtant manager. In proceſs of time, from prime miniſter, upon his lordſhip's abdication, he aſſumed the ſovereignty of the opera ſtate.

The ſingers in *Aleſſandro in Perſia*, which ſuſtained twelve repreſentations, were Monticelli, ſoprano, firſt man; Andreoni, ſoprano, ſecond man; Amorevoli, tenor; Signora Viſconti, firſt woman; Signora Panichi, ſecond woman; and Signora Tedeſchi, third woman. Of theſe performers, it will be neceſſary here to give ſome account previous to the mention that will be made of the ſongs in which they chiefly diſtinguiſhed themſelves.

Angelo Maria Monticelli firſt appeared on the ſtage at Rome in the year 1730; and, having a beautiful face and figure, began in that city, where no women are allowed to mount the ſtage, by repreſenting female characters. His voice was clear, ſweet, and free from defects of every kind. He was a chaſte performer, and never hazarded any difficulty which he was not certain of executing with the utmoſt preciſion. To his vocal excellence may be added the praiſe of a good actor; ſo that nothing but the recent remembrance of the gigantic talents of Farinelli, and the grand and majeſtic ſtyle of Seneſino, could have left an Engliſh audience any thing to wiſh. *Andreoni* was a good ſinger of the ſecond claſs, though his powers were not ſufficiently attractive for the principal man's parts of an opera. *Amorevoli* was an admirable tenor;

I have heard better voices of his pitch, but never, on the ſtage, more taſte and expreſſion. The *Viſconti* had a ſhrill flexible voice, and pleaſed more in rapid ſongs than in thoſe that required high colouring and pathos. She was ſo fat, that her age being the ſubject of converſation in a company where Lord Cheſterfield was preſent; when a gentleman, who ſuppoſed her to be much younger than the reſt, ſaid ſhe was but two and twenty; his lordſhip, interrupting him, ſaid "you mean *ſtone*, Sir, not years." The *Panichi* and *Tedeſchi*, being "without mark or likelihood," ſhall remain non-deſcripts.

The firſt ſpecimen which Galuppi gave of his abilities as a compoſer, was the opera of PENELOPE, written expreſsly for our ſtage by Paoli Rolli, and dedicated to the noble impreſario, Lord Middleſex. The genius of Galuppi was not as yet matured; he now copied the haſty, light, and flimſy ſtyle which reigned in Italy at this time, and which Handel's ſolidity and ſcience had taught the Engliſh to deſpiſe. Galuppi's firſt opera here was performed but five times; and in examining the ſongs that were printed by Walſh, it ſeems not to have been unjuſtly treated. The air, however: *A queſta bianca mana*, is truly dramatic and impaſſioned (*o*).

1742. At the beginning of this year the performance of *Penelope* was diſcontinued, and that of *Aleſſandro in Perſia* reſumed, during ſix nights. After which, January 19th, a new paſticcio, called POLIDORO, was performed, and had ſeven repreſentations; but of its merit I am unable to ſpeak, having never ſeen any of the ſongs. February 19th, 23d, and 27th, *Penelope* was again exhibited; and March 2d, another new opera, by Buranello, was brought out, called SCIPIONE IN CARTAGINE. In this opera: *Di madre ai cari ampleſſi*, is a fine cantabile air, in the *gran guſto*; the accompaniment, in *terzini*, was his own, or, at leaſt, new to us. *Rinaldo di Capua & Terradellas*, had accompaniments of the ſame kind, about this time. Many of Galuppi's paſſages, indeed, have been made common by plagiariſts; but at this time they were

(*o*) Du ing the run of theſe two operas, Garrick was acting at Goodman's-Fields, Beard and Lowe contending at Drury-lane, and acting the ſame parts alternately, where the Fauſans and Michels danced; while Barberini and Domitilla, at Covent-garden, were joined by Monſieur Picq, and Mademoiſelle Auguſte, juſt arrived from the opera at Paris.

new. *Inſultami ſuperba,* is ſpirited, and in a grand dramatic ſtyle. After nine repreſentations of this opera, an excellent paſticcio was brought out, April 20th, called MERASPE, O L'OLIMPIADE, written by the admirable Metaſtaſio. The Muſic was chiefly ſelected from PERGOLESI, and this ſeems to have been the firſt time his ſerious compoſitions were publicly heard in England. The firſt air: *Tremende oſcuri attroci,* in Monticelli's part, was ſung at concerts by Fraſi for ten years, at leaſt, after the run of the opera was over; and the whole exquiſite ſcene where *Se cerca ſe dice* occurs, was rendered ſo intereſting by the manner in which it was acted as well as ſung by Monticelli, that I have been aſſured by attentive hearers and good judges, that the union of poetry and Muſic, expreſſion and geſture, ſeldom have had a more powerful effect on an Engliſh audience. Beſides this Muſic by Pergoleſi, there was a fine cantabile air by Domenico Scarlatti; *Immagini dolente,* which was ſung with exquiſite taſte by Amorevole *(p)*; *Per novo amor delira,* compoſed by Leo; and two agreeable airs by Lampugnani and Leo. After the run of *Olimpiade* was over, an opera called CEFFALO E PROCRI was performed three times; but of which, as the Muſic was never printed, I am unable to ſpeak. The ſeaſon was ended, June the 1ſt, after two repreſentations more of *Scipione in Cartagine.*

The lyric theatre was opened again, the following winter, November 2d, with a new opera written by Apoſtolo Zeno, called GIANGUIR, of which the Muſic is ſaid, in Walſh's catalogue, to have been compoſed by Haſſe; there are, however, but two of his ſongs printed; the firſt, *Se poi ſenti,* in F minor, a very fine one, with new chromatic in the accompaniment; the laſt, *Parti ſe vuoi così,* a very pleaſing air, ſung by Amorevoli. The reſt by Lampugnani, Brivio, and Ranaldo di Capua. In Lampugnani's airs there are new and difficult diviſions. Rinaldo di Capua's is a fine air, in a grand ſtyle, with an accompaniment in triplets.

After three performances only of this opera, *Aleſſandro in Perſia,* was revived and repreſented five times. And then a paſticcio call-

(*p*) This opinion is traditional, as I was not in London during the performance of the opera, but being in poſſeſſion of the Muſic, and having heard Amorevoli ſing in 1744, I have little doubt of its being well founded.

ed

ed MANDANE, another name for Metaſtaſio's drama of *Artaſerſe*, was brought on the ſtage and performed, likewiſe, five times: that is, to the end of the year.

1743. On the firſt day of this year a new opera was brought out, called ENRICO, compoſed by Galuppi, more frequently called by the Italians *Buranello*, from the little Venetian iſland which gave him birth; this drama was originally written for the theatre at Florence, in 1732, by Vaneſchi, afterwards manager; and now new ſet and performed on the Engliſh ſtage under his own direction. The London edition is dedicated to Earl Fitzwilliam. In this opera, the principal ſingers, Monticelli, Viſconti, and Amorevoli, were the ſame as in the preceding year; but the inferior characters were repreſented by three new female performers, who now firſt appeared on the Engliſh ſtage: theſe were FRASI, GALLI, and CONTINI. The two firſt, after tranſplantation from Italy, took root in this country, and remained here in great public favour, for many years; the third ſeems to have remained in England but one ſeaſon. *Giulia Fraſi* was at this time young, and intereſting in perſon, with a ſweet and clear voice, and a ſmooth and chaſte ſtyle of ſinging, which, though cold and unimpaſſioned, pleaſed natural ears, and eſcaped the cenſure of critics. *Galli* having a voice of a lower pitch, which the Italians call *mezza ſoprano*, and her appearance being leſs feminine than Fraſi's, began in this opera with a man's part, and was afterwards frequently employed in male parts on the opera ſtage. There was ſomething ſpirited and intereſting in her manner; however, ſhe was little noticed by the public till ſhe ſung in Handel's oratorio of *Judas Maccabæus*, 1746, when ſhe acquired ſuch favour in the air "'Tis liberty alone," that ſhe was not only encored in it every night, but became an important perſonage, among ſingers, for a conſiderable time afterwards.

There are many pleaſing and elegant movements in *Enrico*; and a gay air ſung by Monticelli, beginning: *Son troppo vezzoſe*, was conſtantly encored at the Opera-houſe, and long remained in general favour. Indeed, many of the refinements in modern melody, and effects in dramatic Muſic, ſeem to originate from the genius of Galuppi at this period, at leaſt in England.

February 22d, TEMISTOCLE, an opera written by Apoſtolo Zeno, and ſet by Porpora, was firſt performed at the King's theatre in the Hay-market, by the ſame ſingers, and had a run of eight nights. The air in this opera beginning: *Di che a ſua voglia eleggere*, is in a grand and original ſtyle; the ſhakes, however, on the firſt note of a phraſe or paſſage, ſeem ſtrange, from ſo great a ſinging maſter. *L' ire tue*, has ſome new effects and embelliſhments, and was pillaged by Wiedeman in his beſt minuet. I never ſaw Muſic in which ſhakes were ſo laviſhed; Porpora ſeems to have compoſed the air: *Contraſto aſſai*, in a ſhivering fit. After the run of this opera, and two more performances of *Enrico*, SIRBACE, another drama ſet to Muſic by Galuppi, was brought out, which likewiſe ran eight nights, from April 9th to May 17th, when an end was put to the ſeaſon (*q*).

How much the ballance turned out in favour of the noble impreſario, I am unable to ſay; if conſiderable, the honour muſt be totally aſcribed to the compoſer and performers, as dancing appears to have had no ſhare in attracting the public attention.

In the autumn of this year, the ſame ſingers were retained; but Lampugnani, a new compoſer, was engaged to ſupply the place of Galuppi, who was returned to Italy. ROXANA, the firſt opera by this new maſter, was brought out, November 15th, and ran till the end of the year, having twelve uninterrupted repreſentations. As this opera ſeems not to have been printed under the name of *Roxana*, but on its revival in 1746, when I heard it performed by the title of *Aleſſandro nell' Indie*, I ſhall then ſpeak of its merit.

1744. January 3d, a new opera called ALFONSO, ſet by Lampugnani, was firſt performed. Upon a cool and fair examination of the works of this compoſer, I now find more genius and merit of various kinds, than I uſed to allow. He was thought ſlight and flimſy when he was here; as all muſical people were then im-

(*q*) In the firſt air of this opera that was printed by Walſh: *Se belle tanto ſite*. new effects are produced from *rinforzando*; B flat, as a paſſing-note, is firſt uſed againſt B natural; and a quiet accompaniment, in quavers, to a vocal diviſion had not been often uſed before. Indeed, all the airs of this opera, the laſt which Galuppi directed himſelf, in England, are pleaſing, and in good taſte. He ſeems the firſt, in this opera and *Enrico*, who uſed the ſharp fifth in melody next to Porpora, who ſtarted this intermediate note of taſte. See the next plates.

bued

bued with the ſolidity of Corelli, Geminiani, and Handel, and were unwilling that any compoſer ſhould turn over a new leaf, or advance one ſtep farther. Lampugnani's is not a grand ſtyle; but there is a graceful gaiety in the melody of his quick ſongs, and an elegant tenderneſs in the flow, that reſemble no other compoſer's works of that time. If any defect is more prominent than another in his productions, it is want of dignity and richneſs of harmony. This compoſer, who was very young at this time, and is ſtill living at Milan, rioted too much with comedy, for a ſerious drama. There is more bravura for Monticelli in the ſongs of Alfonſo, than I ever remember that ſinger to attempt in any other.

After eight repreſentations of this opera, it gave way, January 31ſt, to another, called ROSELINDA, ſet by Veracini, at that time the leader of the opera band. The firſt air that preſents itſelf in the printed copy of the favourite ſongs is "The laſs of Patie's mill," which Montcelli condeſcended to ſing, and Veracini to ſet parts and ritornels to, in order, as they imagined, to flatter the Engliſh. But as few of the North Britons, or admirers of this national and natural Muſic, frequent the opera, or mean to give half a guinea to hear a Scots tune, which perhaps their cook-maid Peggy can ſing better than any foreigner, this expedient failed of its intended effect (*r*). Veracini's own Muſic in this opera is wild, aukward, and unpleaſant; manifeſtly produced by a man unaccuſtomed to write for the voice, and one poſſeſſed of a *capo paſſo*. This opera, to my great aſtoniſhment when I examined the Muſic, ran twelve nights.

After this, L'ERRORE DI SOLOMONE, another opera compoſed by Veracini, had two repreſentations, and ARISTODEMO, a paſticcio, ſeven, before the 28th of April, when ALCESTE, a new opera by Lampugnani, was firſt performed. To the Muſic of this drama the ſame praiſe is due, as to that of Alfonſo. *Queſto baccio*, is pathetic, elegant, and dramatic. *Placata è già l'onda*, has the merit of tenderneſs and paſſion. This opera which was in great favour with the votaries of the new lyric ſtyle of Italy, ran ten nights, and ter-

(*r*) Palma, who embelliſhed this air with great taſte, ſeems to have been more admired in ſinging it *without a voice* than Monticelli with one that was exquiſite; a ſinger in a room may hazard refinements, which on a ſtage, accompanied by a powerful orcheſtra, would have no effect.

minated

minated the ſeaſon, June 16th. There were no operas at the King's theatre in the Hay-market from this time till January 1746. In November 1744, Handel finding the houſe unoccupied, engaged it for the performance of oratorios, which he began November 3d, and continued to his great loſs, and the nation's diſgrace, till the 23d of April.

1745. From this period, there will be little occaſion for my having recourſe to tradition or books for information concerning the muſical tranſactions of our own capital, as it has been the chief place of my reſidence ever ſince; except from 1751 to 1760. But during thoſe nine years, though Norfolk was my home, I viſited London every winter, in order to rub off ruſt and revive friendſhips; ſo that I ſhall ſeldom depend on hear-ſay evidence, or doubtful information for facts, but ſpeak of perſons and things from my own memory, acquaintance, and profeſſional intercourſe.

The great Opera-houſe being ſhut up this year on account of the rebellion, and popular prejudice againſt the performers, who being foreigners, were chiefly Roman Catholics; an opera was attempted April 7th, at the little theatre in the Hay-market, under the direction of Geminiani. Prince Lobkowitz, who was at this time in London, and fond of Muſic, with the celebrated and myſterious Count Saint Germain, attended all the rehearſals. Paſquali led; and I remember, at a rehearſal, Geminiani taking the violin out of his hands, to give him the ſtyle and expreſſion of the ſymphony to a ſong, which had been miſtaken, when firſt led off. And this was the firſt time I ever ſaw or heard Geminiani. The opera was a paſticcio, and called L' INCOSTANZA DELUSA. But Count St. Germain compoſed ſeveral new ſongs, particularly *Per pietà bell' idol mio*, which was ſung by Fraſi, firſt woman, and encored every night. The reſt of his airs, and two by Brivio, Fraſi's maſter, which Walſh printed, were only remarkable for inſipidity. The firſt man's part was performed by Galli. The ſucceſs of this enterprize was inconſiderable, and the performances did not continue more than nine or ten nights.

1746. There was no opera attempted at the great theatre in the Hay-market, till January 7th, when LA CADUTA DE' GIGANTI, ſet

ſet by Gluck, was performed before the Duke of Cumberland, in compliment to whom the whole was written and compoſed. The ſingers were Monticelli, Jozzi, and Ciacchi; with Signora Imer, Pompeati, afterwards better known by the name of Madame *Cornelie*, and Fraſi. The firſt woman, Imer, never ſurpaſſed mediocrity in voice, taſte, or action; and the Pompeati, though nominally ſecond woman, had ſuch a maſculine and violent manner of ſinging, that few female ſymptoms were perceptible. The new dances by Auretti, and the charming Violetta, afterwards Mrs. Garrick, were much more applauded than the ſongs, which, however, for the time, had conſiderable merit. The firſt air in G minor is of an original caſt, but monotonous. The ſecond air has genius and deſign in it. Then a duet, in which he hazarded many new paſſages and effects. The following air, for Monticelli, is very original in ſymphony and accompaniments, which a little diſturbed the voice-part in performance, I well remember, and Monticelli called it *aria tedeſca*. His cotemporaries in Italy, at this time, ſeemed too much filed down; and he wanted the file, which when uſed afterwards in that country, made him one of the greateſt compoſers of his time. The next air printed, is in a very peculiar meaſure, and like no other that I remember: it has great merit of novelty and accompaniment; the voice-part wants only a little more grace and quiet. The following ſong, ſet for Jozzi, a good muſician with little voice, is full of new and ingenious paſſages and effects; I ſhould like much to hear this air well performed at the opera; it is kept alive from beginning to end. Something might be expected from a young man able to produce this opera, imperfect as it was. It had, however, but five repreſentations.

January 28th, Il Trionfo della Continenza, a paſticcio, but chiefly by Buranello, came out, and ran ten nights. The airs in this opera are admirable, and ſtill in good taſte. *Tu mia ſpoſa*, page fourteen, of the ſongs printed by Walſh, is a model for *aria parlante*. *La ſorte mia tiranna*, is likewiſe excellent, though it was afterwards ſurpaſſed by Piccini (*s*).

March

(*s*) We ſee the model of all the beſt ſongs of our own compoſers, in looking back to Handel and his ſucceſſors. Page 25 of the ſongs printed by Walſh, we find in *Cedo alla*

March 4th, was firſt performed, ARTAMENE, ſet by Gluck, in which Monticelli was every night encored in *Raſſerena il meſto ciglio.* The motivo of this air is grateful to every ear; but it is too often repeated, being introduced ſeven times, which, there being a *Da Capo,* is multiplied to fourteen. The ſecond part is good for nothing. Indeed, no other air in this opera, that has been printed, furniſhed a ſingle portent of the great genius this compoſer afterwards manifeſted. This opera ran, however, ten nights. Then, April 15th, *Aleſſandro nell' Indie,* by Lampugnani, was revived, and had eight repreſentations. There is much fire and imagination in the cantilena of theſe airs, which are natural and of eaſy execution for the voice. The compoſer, however, though *toujours gai* and agreeable, was likely, after two or three operas, to be pronounced a riotous trifler.

May 13th, ANTIGONO, ſet by Galuppi, was firſt exhibited, and continued in run to the end of the ſeaſon, which was the laſt in which Monticelli appeared on our ſtage. In the charming air: *A torto ſpergiuro,* of this opera, we ſee the firſt time, perhaps, when the baſe was ſtruck *after* the treble, of which Emanuel Bach and Haydn have often made a happy uſe. The accompaniment of *Già che morir deggio,* in ſlow triplets, has been the model of many ſubſequent ſongs, particularly Piccini's invocation to ſleep; *Vieni al mio ſeno,* in *La buona Figliuola* (*t*).

In the autumn of this year, REGINELLI, an old but great ſinger, whoſe voice, as well as perſon, was in ruin, firſt appeared on our ſtage, in a paſticcio, called ANNIBALE IN CAPUA (*u*). This performer was now turned of fifty; his voice a *ſoprano,* but cracked, and in total decay; his figure tall, raw-boned, and gawky; but

alla ſorte, the idea, and almoſt all the paſſages, of Arne's "When Britons firſt, &c."

(*t*) The ſpeaking of ſongs that are now many of them out of print, may be thought uſeleſs and abſurd; but as numerous copies of all the operas of the times of which I am at preſent treating were circulated, and are ſtill in the hands of general purchaſers, and collectors, among whom, if I may hope for readers, my remarks and references to the printed copies of theſe airs, will not perhaps be wholly nugatory.

(*u*) Though there are airs, among thoſe of this opera that were printed, with the names of Haſſe, Lampugnani, Paradies, the Cavalier Malegiac, and Terradellas, prefixed to them, the little original merit they could ever boaſt, has been long ſince diminiſhed by plagiariſm, and the viciſſitudes of faſhion.

there were fine remains of an excellent ſchool in his taſte and manner of ſinging; indeed, he had ſome refinements in his embelliſhments and expreſſion, that cannot be deſcribed, and which I have not ſince heard in any other ſinger. In a *cantabile*, his taſte, to thoſe who had places near enough to hear his *riffioramenti*, was exquiſite; but the imperfections of his voice and figure diſguſted thoſe at a diſtance, to whoſe ears only the worſt part of his performance arrived.

The reſt of the ſingers of this ſeaſon were not captivating: Boroſini, Triulzi, and Ciacchi, among the men, having never been poſſeſſed of the powers of pleaſing; and the Pirker, a German woman of ſmall abilities, with *Caſarini*, and Fraſi, then in an inferior claſs, did not ſupply Reginelli's deficiencies, in the power of attracting company to the Opera-houſe.

After ſix repreſentations of *Annibale*, MITRIDATE, an opera entirely by the new compoſer *Terradellas*, was brought out, December 2d, and had a run of ten nights. In the two collections of favourite ſongs in this opera, printed by Walſh, thoſe that were ſung by Reginelli are admirable, and the others very agreeable: particularly, *Chi ſingere non ſa*, which, from its eaſy and natural melody, was a great favourite; *Se ſpuntan vezzoſe*, ſung by Pirker, with a hautbois *obligato*, for T. Vincent, pleaſed much; as did ſome of Caſarini's ſongs.

1747. The Earl of Middleſex, who, till this winter, was patentee and ſole director at the opera, had been joined by a number of noblemen, at the beginning of the ſeaſon, by whom four general ſubſcriptions were opened: the firſt, in November, for ſix nights only; the ſecond, in December, for ten; the third, in January, for ſeventeen; and the fourth, in March, for fourteen nights.

January 17th, which was the firſt of the ſecond ſubſcription, PHAETON, a new opera ſet by PARADIES, juſt arrived in this country, was firſt performed. In examining the airs of this opera that were printed, the firſt ſeems very common and ill-phraſed, nor is there much *eſtro*, or grace, in any of his ſongs that I have ſeen (*x*). Indeed

(*x*) An air in the ſtyle of a common minuet, by Haſſe; another by Paradies; and an ordinary ſong in common time, for Triulzi, an ordinary ſinger, forms the whole collection.

Indeed he ſeems to have had no great experience as an opera-compoſer. And during his reſidence in England he acquired more reputation by the leſſons he publiſhed for the harpſichord, and the ſcholars he made on that inſtrument, for which he was an admirable maſter, than by his vocal compoſitions.

The drama of *Fetonte*, or *Phaeton*, was written by Vaneſchi, afterwards manager; to which is prefixed *A Diſcourſe on Operas*, inſcribed to the Earl of Middleſex. The author, whoever he was, makes no contemptible defence of the muſical drama, againſt the common objections of critics inſenſible to the power of muſical ſound; but the beſt apologies for the abſurdities of an Italian opera in a country where the language is little underſtood, are good Muſic and exquiſite ſinging. Unluckily, neither the compoſition, nor performance of *Phaeton* had the Siren power of enchanting men ſo much, as to ſtimulate attention at the expence of reaſon.

After nine repreſentations of Phaeton, and ſeven of Lampugnani's favourite opera of *Roxana*, which was a ſecond time revived, the fourth ſubſcription began, March 24th, with a new opera by Terradellas, called BELLEROPHON. The compoſitions of this maſter, now juſt arrived in London, are in general good. Paſſages are, indeed, ſtill too often repeated, in Roſalia, and ſymmetry and phraſeology are ſometimes wanting. But *creſcendo* is uſed in this opera, ſeemingly for the firſt time; and new effects are frequently produced by *pianos* and *fortes*. *Bellerophon* had ten repreſentations, which, with four of *Mithridates*, completed the fourth ſubſcription and the ſeaſon, which had not been very propitious: the expences far exceeding the receipts, ſo that the noble directors were conſiderable loſers, and obliged to *pay the pipers* all deficiences.

In November, the Opera-houſe was opened with a paſticcio, called LUCIO VERO, chiefly from Handel; and I well remember the richneſs of the harmony and ingenuity of the contrivance of ſeveral ſongs, were very ſtriking, compared with the light melodies and their accompaniments of what I had heard at the Opera-houſe before. *Ombra cara*; *Affanni del penſier*; and the duet, *Io t' abbrac-*

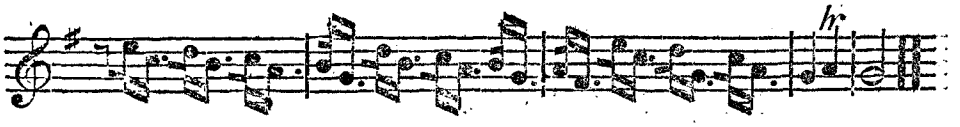
collection. Many choruſes were interwoven in this drama, but how ſet, or what their effect, as I have neither ſeen nor heard them, I am unable to ſay.

cio,

cio, had a very fine effect, and were extremely grateful to the remaining friends of Handel's talents and opera adminiſtration. This drama continued in run till Chriſtmas, and was performed fourteen times in November and December; and,

1748. In January eight times more; an uncommon number of repreſentations for any opera, old or new, during this period!

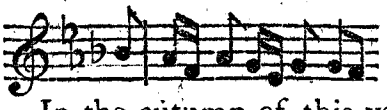
While this opera was in run, at the great theatre, there was an attempt at another: L'INGRATITUDINE PUNITA, in the little theatre, by ſome diſcontented and unemployed performers, who, however, were only able to ſupport their rebellion during two repreſentations: January 26th and February 2d. At the other theatre Reginelli was ſtill firſt man, and the reſt were chiefly the ſame as have been already mentioned, except that Galli was engaged, who, by her performance in Handel's Judas Maccabæus, had ſung herſelf ſo much into favour, as to be thought a conſiderable acquiſition at the Opera-houſe. The ſeaſon, however, went on heavily; and the Earl of Middleſex was again a conſiderable loſer by the undertaking. May the 14th, the houſe was ſhut up, after trying *Enrico* by Galuppi, *Roxana* by Lampugnani, and DIDO and SEMIRAMIS by Haſſe, in vain; for no Muſic can ſupport an opera, without great and favourite ſingers. The Muſic of theſe two laſt operas was not entirely compoſed by Haſſe, though printed under his name. There was at this time too much of the Scots *catch*, or cutting ſhort the firſt of two notes in a melody, thus:



Ombra cara, ſung by Caſarini, is a charming air. *Nel duol che prova*, by Fraſi, is innocent, and beautifully accompanied. It appears from Haſſe's operas, where Emanuel Bach acquired his fine vocal taſte in compoſing leſſons, ſo different from the dry and laboured ſtyle of his father. Graun and Haſſe were almoſt the only dramatic compoſers whoſe works the late King of Pruſſia would hear. There is a ſong in C minor, by Pergoleſi, in this collection, that is not very ſtriking. Neither he nor Haſſe had yet found out the ſe-

cret of exact phraſeology. A ſubject begun in the ſymphony upon the firſt part of a bar, is by both frequently commenced, in the ſong, at the ſecond. *Roſalia* and too frequent repetition of paſſages ſtill ſubſiſted, as did *Da Capos*. Page 121, there is a pleaſant gay air by Lampugnani. Two pretty airs by Paſquali, for Galli; with a light and ſlight air by Haſſe in *Semiramide*.

In *Se vi laſcio*, the firſt air of the opera laſt-mentioned, the enforcing a ſingle note was new, and has been ſince often adopted. It is almoſt the ſole merit of this ſong, which is a minuet compoſed of paſſages that are now very common. *Conſola il mio martire*, is a fine cantabile, by Lampugnani. We have there a paſſage which the French introduced on all occaſions for a long time after:



In the autumn of this year, ſerious operas being diſcontinued, a new company of comic ſingers was brought hither from Italy, for the firſt time, by Signor Croza. Theſe performers, conſiſting of *Pertici*, *Laſchi*, and *Guadagni*, then very young, for firſt man; Fraſi, and afterwards Mellini, for ſerious woman; and the comic female parts by the wives of Pertici and Laſchi, the two beſt buffo actors I ever ſaw, formed a very good troop; and in the comic operas of *La Comedia in Comedia*, *Orazio*, *Don Calaſcione*, *Gli tre Ciciſbei ridicoli*, *&c.* compoſed by Latilla, Natale Reſta, and Ciampi, who came over as maeſtro to the company, pleaſed the public, and filled the theatre, very ſucceſsfully, during the whole ſeaſon (*y*).

1749. Beſides the operas already mentioned, *La Finta Fraſcatana*, *Il Giramondo*, *La Pace in Europa*, were brought out in the

(*y*) Some notice ſeems due here to this new and ingenious ſpecies of dramatic Muſic; but as it is of the ſame kind as that of intermezzi, which have a diſtinct article elſewhere; and as the compoſers will be duly mentioned as maſters of the Neapolitan School, I ſhall here only obſerve, that of the three firſt *opere buffe*, which have been mentioned, the Muſic of *Don Calaſcione*, by Latilla, was much the beſt; the whole being truly characteriſtic and charming. Till the *Buona Figliuola*, nothing equal to it was produced, except *Il Filoſofo di Campagna*, which is leſs comic, though more elegant. *Gli tre Ciciſbei ridicoli* had likewiſe great comic merit; but this ſpecies of compoſition was now ſo new, and the acting of Pertici and Laſchi, ſo excellent, and ſo fully engaged the attention, that critics had little leiſure left for a ſevere examination of the Muſic.

ſpring,

ſpring, but as they were paſticcios of little merit, and withdrawn after one or two performances, their names hardly deſerve a place in opera records.

At the beginning of the next ſeaſon, in November 1749, upon a quarrel with the manager, Signor Croza, there was a ſchiſm at the great theatre, and the compoſer, with the principal ſingers withdrew, and erected their ſtandard at the little theatre in the Haymarket, where they performed a new comic-opera ſet by Ciampi, called *Il Negligente*, nine times.

1750. The latter end of January, a burletta, called MADAMA CIANA, compoſed by Latilla, in 1744, for Venice, where it had an uncommon ſucceſs, was ſo coldly received on our ſtage, that it was withdrawn after the ſecond repreſentation. This diſappointment has frequently happened in tranſplanting favourite operas of the comic kind; for, except the *Buona Figlioula*, the productions which had obtained the greateſt applauſe and celebrity in their own country, have had the leaſt favour ſhewn them here. This may be partly aſcribed to a difference of taſte in things of humour; but more, I believe, to our natural averſion to the being told what we ſhould admire.

On the failure of this burletta, after two performances of *Don Caluſcione*, ADRIANO IN SIRIA, a new ſerious opera ſet by Ciampi, was attempted; but as no new ſerious ſingers were arrived, and Guadagni, then a young and wild performer, and Fraſi, performed the principal parts, after ſix thin houſes, it was ſuperſeded for the comic-operas of the preceding winter. Indeed, it was performed April 27th, for Laſchi's benefit, but by way of farce; after this opera he found it neceſſary to add to the night's entertainment Pergoleſi's charming intermezzo, LA SERVA PADRONA, which was the firſt time of its being heard in this kingdom. Another opera, ſet by Ciampi, called *Il Trionfo di Camilla*, was brought out, but lived only two nights. The airs are full of common-place paſſages; indeed none are printed but thoſe of Giacomazzi and Fraſi. The productions of Ciampi ſtrike me now as they did near forty years ago: they are not without merit; he had fire and abilities, but there ſeems ſomething wanting, or redundant, in all his compoſitions;

I never

I never ſaw one that quite ſatisfied me, and yet there are good paſſages in many of them. *Adriano in Siria* was compoſed for ſecond-rate ſingers, and the Muſic is of the ſame kind. There is more ſpirit and effect in the air: *Infelice in van mi lango*, than in any other of that opera. The duet and cantabile air, however, have merit. The comic ſongs of *Il negligenti* are infinitely better than his ſerious, and convince me that his *genre* was buffo, for which he came over. *La mia crudel tiranna*, ſung by Laſchi in this burletta, is charming, and had always great applauſe. The ſecond air: *Che bel contento è queſto*, is comic, and ſpirited; the ſubject of the third, is taken from Pergoleſi.

The arrival of GIARDINI in London, in the ſpring of this year, forms a memorable æra in the inſtrumental Muſic of this kingdom. His firſt performance in public was at a benefit concert for Cuzzoni, May the 18th, at the little theatre in the Hay-market; where, as this was her third arrival in this country, and ſhe was grown old, poor, and almoſt deprived of voice, by age and infirmities, there was but little company; yet, when Giardini played a ſolo of Martini of Milan's compoſition, the applauſe was ſo long and loud, that I never remember to have heard ſuch hearty and unequivocal marks of approbation at any other muſical performance whatever. Farther notice will be taken of the effects of his ſuperiority on the violin in purſuing the progreſs of that inſtrument in this country. Poor Cuzzoni returned to the Continent after this unprofitable concert, more miſerable than ſhe came; and is ſaid to have died in a hoſpital or workhouſe, at Bologna, in the utmoſt wretchedneſs.

This ſpring, Dr. Croza, the manager of the opera, after having a perſonal benefit, April 7th, ran away, leaving the performers and innumerable tradeſpeople, and others, his creditors; and May 15th, an advertiſement appeared in the *Daily Advertiſer*, ſigned Henry Gibbs, a tea-merchant, in Covent-garden, offering a reward of £. 30 to any one who would ſecure his perſon. This event put an end to operas of all kinds, for ſome time.

The following plates will ſhew the diviſions and refinements which were brought into favour about the middle of the preſent century.

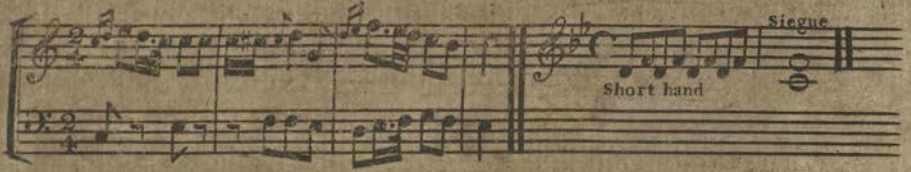
DIVISIONS

CARESTINI in Diana and Endymion 1740.

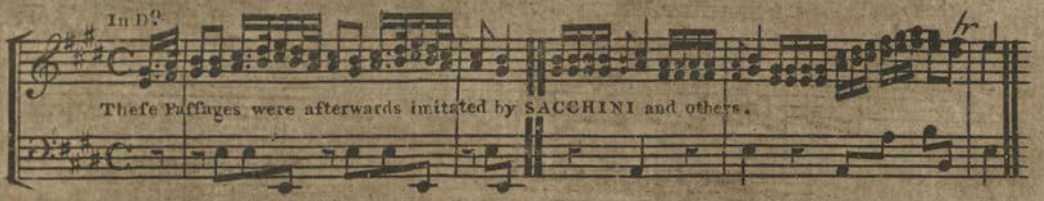
MOSCOVITA in the ſame Opera.

MONTICELLI in Gianguir. 1742.

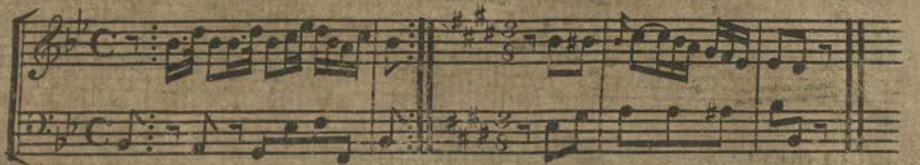
GALUPPI in Enrico 1743.

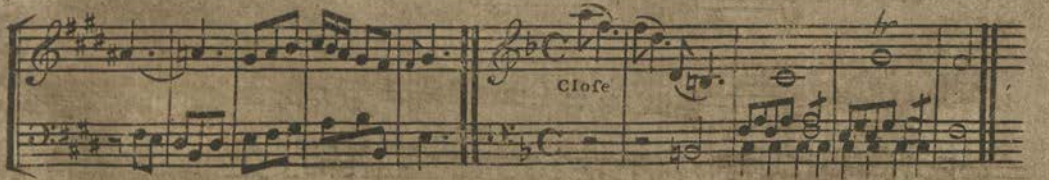


In D♯

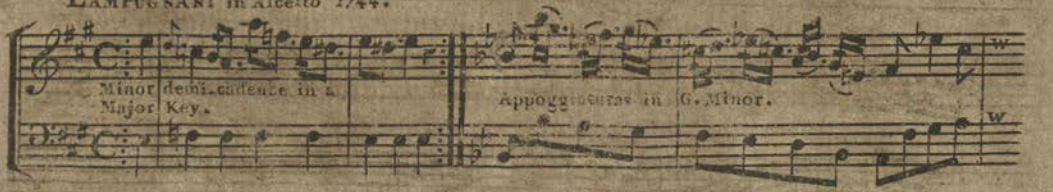


GALUPPI in Sirbace.

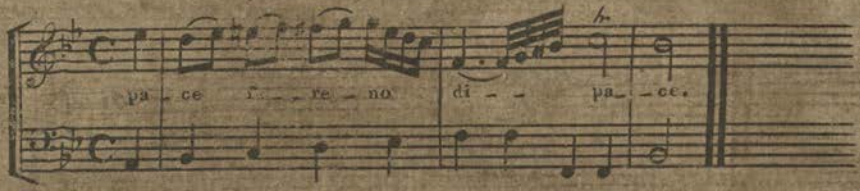




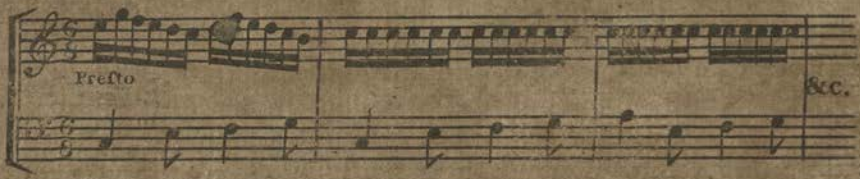
LAMPUGNANI in Alceſto 1744.



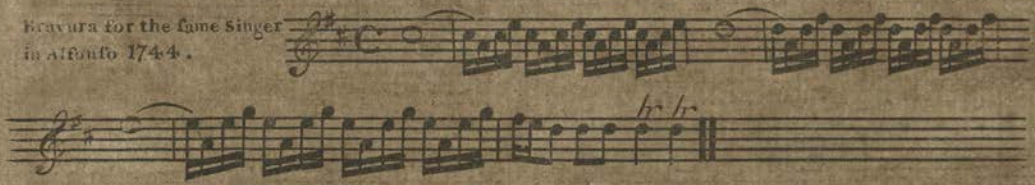
LAMPUGNANI in Alceſte



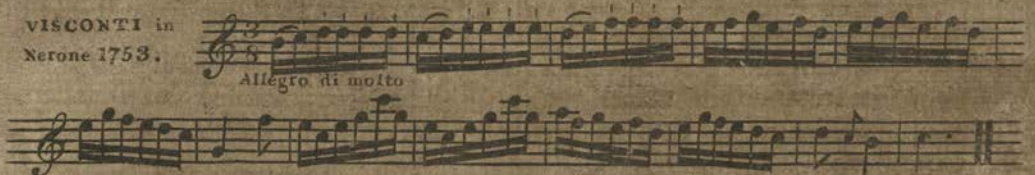
MONTICELLI in D.o



Bravura for the ſame Singer in Alfonſo 1744.

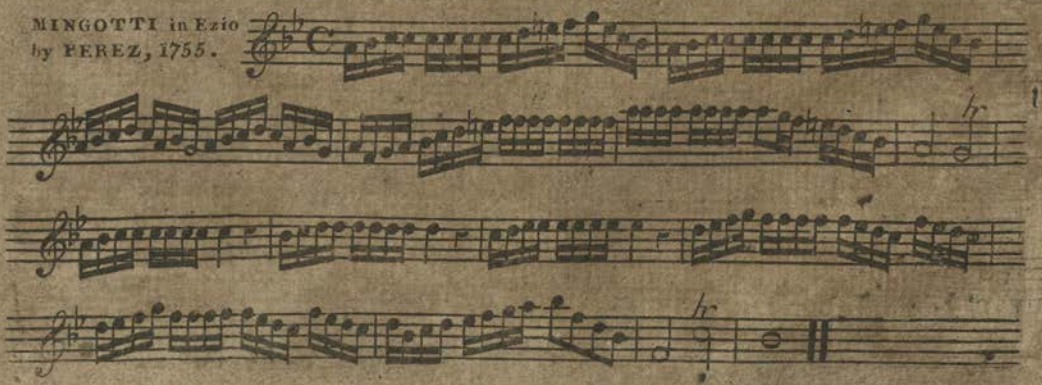


VISCONTI in Nerone 1753.



RICCIARELLI in Ipermeſtra 1754.

MINGOTTI in Ezio by PEREZ, 1755.



In 1753 and 1754, *ſerious operas*, after languiſhing in poverty and diſgrace from the departure of Monticelli, in 1746, were again attempted under the management of Signor Vaneſchi. And in November, the theatre was opened with paſticcios, and revived operas, performed by a company of ſingers, to which the public manifeſted no great partiality. During this year, and the beginning of 1754, NERONE, a paſticcio; Galuppi's *Enrico*; DIDONE by Ciampi; *Artaſerſe*, a paſticcio; *Admeto*, by Handel; and *Attilio*, by Jomelli, were all received with great indifference, as performed by *Seraſini*, the firſt man, with little voice, though a good actor; *Viſconti*, firſt woman, but now *Paſſeè*; with *Ranieri*, *Albuzio*, and the *Paſſerini* and *Fraſi*; nor could the united powers and ſum-total of attraction, of theſe ſingers, keep the manager out of debt, or hardly out of jail, till the arrival of MINGOTTI, who, in the autumn of 1754, revived the favour of our lyric theatre, with conſiderable ſplendor (z).

The theatre opened with the new troop, and under Vaneſchi's government, November 9th, with IPERMESTRA, an opera compoſed by Haſſe and Lampugnani, which had a run of eleven nights before Chriſtmas, and was ſeveral times performed between other operas, afterwards. There is a charming plaintive air of this opera, by Haſſe, in the printed collection: *Tu ſai ch' io ſono amante*, which Mingotti uſed to ſing admirably; there are likewiſe pleaſing bravura airs by both the compoſers, in the faſhion of the times, which

(z) The Muſic is not always without merit, when operas are unſucceſsful; the public in general is more able to judge of extraordinary vocal powers, than of good compoſition. Only a ſingle air in the opera of *Nerone* was printed, it was compoſed by Perez, is extremely rapid, and was ſung by Viſconti. But the *Didone* of Ciampi is the moſt agreeable of all this compoſer's ſerious operas that were performed on our ſtage; here he is more frequently new, as well as graceful, than formerly. In *Attilio Regolo*, by Jomelli, the firſt air, ſung by Seraſini, is a pleaſing minuet, but now become common. The next, ſung by Viſconti, is at preſent ſomewhat familiar; as is the third and fourth. The ſubſequent air is a *cantabile*, in a grand ſtyle of ſinging, but thinly accompanied: Jomelli had not yet been in Germany, where more harmony and contrivance were expected. It ſeems, however, worth recording, that a ſcene of *recitative*, in the part of Seraſini, was encored every night during the run of this opera; the only inſtance of the kind that I remember. Seneſino was extremely admired and applauded in many ſcenes of recitative, but I never heard of his being encored. It was in the laſt ſcene of Jomelli's opera, which ends without an air, that Regulus, determined to return to Carthage, addreſſes the Roman people who endeavoured to prevent his departure, in the recitative which had ſo uncommon an effect, beginning: *Romani, addio. Siano i congedi eſtremi degni di noi, &c.*

differs but little from the preſent. Galuppi's *Penelope* was revived, and performed three or four times at Chriſtmas, but with ſo many changes, that it was rather a paſticcio, than the uniform production of one maſter. Only two of the new airs were printed: the firſt, *Se non ti moro allato*, is admirable in the pathetic ſtyle; and the other lively, natural, and pleaſing. Theſe are by Haſſe.

1755. In January SIROE, a new opera by Lampugnani, had a run of nine nights. The Muſic is light, airy, and pleaſant. It wants dignity, as is uſual with the compoſitions of this maſter, but it is never vulgar or tedious; it is the Muſic of a gay man of the world; no ſtudy or labour appear, though faſhion or elegance are never wanting. This opera was ſucceeded, February 4th, by RICCIMERO, compoſed by Galuppi, except the firſt air in the printed collection, which is by Leo, and a good one. The reſt of the Muſic is ſtill new and excellent, though not quite ſo freſh now as that of EZIO, the next new opera, by Perez, which is in general good Muſic, that ſtill ſtands its ground. *Sventurata non ho più pace*, ſung by Mingotti, has paſſages of bravura not of very eaſy execution. *Ecco ſe miei catene*, ſung by Ricciarelli, is a pathetic air, excellently compoſed; and *Ah non ſon io che parlo*, is a fine air of ſpirit. The reſt are admirable. There are two airs by Haſſe in the collection, of an inferior ſtyle. This opera, which had a run of eleven nights, carried the manager well through the ſeaſon, which ended June 7th.

At this time Giardini led the band, in which he introduced new diſcipline, and a new ſtyle of playing, much ſuperior in itſelf, and more congenial with the poetry and Muſic of Italy, than the languid manner of his predeceſſor Feſting; who, except one or two ſeaſons, when Veracini was at the head of the orcheſtra, had led the opera band from the time that Caſtrucci was diſmiſſed, till the arrival of Mingotti. Ricciarelli, the firſt man, was a neat and pleaſing performer, with a clear, flexible, and ſilver-toned voice, but ſo much inferior to Mingotti, both in ſinging and acting, that he was never in very high favour. Ciprandi, the tenor, was poſſeſſed of much taſte and feeling; and Colomba Mattei, the ſecond woman, was

both

both a charming ſinger and a ſpirited and intelligent actreſs, who ſoon after became a great favourite, as firſt woman. Among theſe ſingers, the Curioni, as third woman, and Mondini, with a baritono voice, between a tenor and baſe, brought up the rear (*a*).

In November this year, nearly the ſame company appeared in the ANDROMACA of Jomelli. The firſt air of this opera: *Si ſoffre un cor trianno*, has conſiderable merit; but the cloſe of the allegro is now old-faſhioned. A great part of this opera was compoſed by Jomelli in his firſt manner; but originality and the hand of a maſter always appear. The air: *Eccoti il figlio*, as ſung and acted by Mingotti, was truly dramatic and affecting. The whole is very ſuperior to almoſt all cotemporary productions.

Upon the ſucceſs of this drama a damp was thrown by the indiſpoſition of Mingotti, during which, Fraſi was called upon to perform her part in that opera, as ſhe had been twice in *Riccimero*, the preceding ſeaſon; when ſuſpicions ariſing that Mingotti's was a mere dramatic and political cold, the public was much out of humour, till ſhe reſumed her function in Metaſtaſio's admirable drama of *Demofoonte*, in which ſhe acquired more applauſe, and augmented her theatrical conſequence beyond any period of her performance in England. The air, in the grand cantabile ſtyle, by Haſſe, beginning: *Se tutti i mali miei*, was in the higheſt degree pathetic, and the audience ſeemed now to feel her powers of expreſſion, for the firſt time. Her ſtyle of ſinging was always grand, and ſuch as diſcovered her to be a perfect miſtreſs of her art; and ſhe was a moſt judicious and complete actreſs, extending her intelligence to the poetry, and every part of the drama; yet her greateſt admirers allowed that her voice and manner would have been ſtill more irreſiſti-

(*a*) About this time the GIORDANI family, conſiſting of five performers, brothers and ſiſters, exhibited comic-operas at the little theatre in the Hay-market. They performed the burlettas of *L' Albergatrice*, and *La Cameriera Accorta* ſo well, that the whole troop was engaged at Covent-garden, where the eldeſt ſiſter was ſo admired, not only as a ſinger but actreſs, that in the comic-opera of *Gli Amanti Geloſi*, ſhe was frequently encored two or three times in the ſame air, which ſhe was able to vary ſo much by her ſinging and acting, that it appeared at every repetition, a new ſong, and ſhe another performer. The Muſic of this burletta, by Cocchi, was not of the firſt claſs; however the part of *Spiletta* was ſo admirably performed, that it became the general name of the company.

ible, if ſhe had had a little more female grace and ſoftneſs. The performance in men's parts, however, obviated every objection that her greateſt enemy could make to her abilities, either as an actreſs, or ſinger. In the anonymous *Demofoonte* that was now performed, the firſt air is an imitation of Handel's minuet in Ariadne, not very well done: the air itſelf is much better. Theſe cookeries are generally intended to flatter Handel's admirers; but they never ſucceed: every note that is added, changed, or omitted, diſappoints the ear, and offends reminiſcence. Even when the melody of *Return, O God of Hoſts*, was ſung to Italian words, at the opera, by Monticelli, and Pacchierotti, in nearly the ſame notes, the different ſtyle of ſinging from what the public had been uſed to, diſſatisfied, inſtead of charming, the audience. For the reſt of the Muſic in this *Demofoonte* that has been printed, except Haſſe's *Se tutti i mali miei*, either Mr. Walſh preferred the ſhorteſt ſongs to better, that would have filled more plates, or it was very ill ſelected; as there is nothing ſtriking in the ſubject or treatment of the other airs (*b*). The opera of *Demofoonte* came out December the 9th, and in the courſe of the winter was performed more than twenty times, running conſtantly, till the month of March, the next year; when, after trying *Riccimero*, and a paſticcio OLIMPIADE, chiefly by Galuppi, it was performed five times more in April (*c*).

1756. TITO MANLIO, an opera compoſed by Abos, a good maſter of the Neapolitan ſchool, was performed but once; the parts being probably ill caſt, and the ſongs unfit for any but the ſingers for whom they were originally compoſed (*d*). But Lampugnani's *Si-*

roe

(*b*) At this time Mingotti and Giardini not allowing the opera-copyiſt to diſpoſe of the favourite ſongs to Walſh upon the uſual eaſy terms, had them printed elſewhere; this was the caſe with *Il Re Paſtore*, ſome of the ſongs in *Demofoonte*, and other operas.

(*c*) Of the favourite ſongs of this *Olimpiade*, the firſt is an agreeable air by Galuppi. The ſecond, by Minati, deſpicable! The third, a pretty minuet by Galuppi. Then follows *Superbo di me ſteſſo*, a pleaſing air by the ſame compoſer. *Grandi è ver*, by Pergoleſi, but not in his beſt manner, nor without Scoticiſms. And laſtly, an agreeable air in a comic ſtyle, that was ſung by Fraſi.

(*d*) The *favourite airs* of this opera were printed by Walſh, though none were favoured by the public. The firſt air, however, is pleaſing: *Se che più amor*, but has too much repetition and Scots ſnap of the firſt of two notes. The ſecond, is languid and monotonous. The third, a larghetto, is good and theatrical. The laſt air, ſung by Fraſi, has the Neapolitan comic caſt; but

none

roe, and Haſſe's *Ipermeſtra*, which were now revived, had a better fate, and continued in run till the end of the ſeaſon, June 19th.

Vaneſchi had been manager from the time that ſerious operas were renewed, in 1753, till now; when his difference with Mingotti had occaſioned as many private quarrels and public feuds, as the diſputed abilities of Handel and Bononcini, or talents of Fauſtina and Cuzzoni, had done thirty years before. The frequent contentions with Mingotti, which ſhook his throne, had prejudiced the public againſt both. *On a toujours tort* in theſe diſputes; and addreſſing the town is but making bad worſe, for not a word which either party ſays is believed (*e*). Theſe ſquabbles ended in Vaneſchi's being a bankrupt, a priſoner in the Fleet, and afterwards a fugitive; and in Mingotti and Giardini acquiring, for a while, the ſovereignty in the opera kingdom, by which gratification of ambition they were ſoon brought to the brink of ruin, as others had been before them.

Vaneſchi having withdrawn, *à la ſourdine*, during the ſummer, in the ſame manner as his predeceſſor Dr. Croza, nearly the ſame company of ſingers went through the next winter, with great eclat, under the direction of Giardini and Mingotti. The operas then performed were ALESSANDRO NELL' INDIE, a paſticcio, till January 22,

1757. After which IL RE PASTORE, an excellent compoſition by Haſſe, was brought out, and had eleven repreſentations; ANTIGONO, by Nicola Conforto, twelve; ROSMIRA, by Giardini, ſix; and EURISTEO, by Galuppi, five.

But though great applauſe was acquired, and appearances were favourable, yet the profits to the managers were ſo far from ſolid,

none of the fire of that ſchool flaſhes in theſe ſongs, by Abos. There was one air, by Lampugnani, introduced, in which there is ſpirit, and ſomething *follatre* in the ſymphony and accompaniment, peculiar to that compoſer.

(*e*) Mrs. L***, afterwards lady B******, a zealous friend and protectreſs of Mingotti, having applied to the Hon. General C**** for a decided opinion concerning the diſputes between that ſinger and Vaneſchi, ſtating the caſe very minutely in a long detail of facts; the general, after liſtening a long while with ſeeming attention, a little diſcompoſed the lady, when ſhe finiſhed, by aſking, with ſeeming ignorance, and real indifference, "And pray, ma'am, who is Madam Mingotti?"—"Get out of my houſe!" cries the lady, "you ſhall never hear her ſing another note at my concerts, as long you live."

that

that they found themſelves involved at the end of the ſeaſon in ſuch difficulties, that they were glad to reſign their ſhort-lived honours, and ſhrink into a private ſtation.

After the reſignation of Giardini and Mingotti, the nobility having paid too dear for their experience, to wiſh again to reſume the government of ſo expenſive and froward a family, the ſtate now remained without a chief, till Mattei and her huſband Trombetta made intereſt for the chance of ſpeedy ruin, and obtained the management.

During the whole time that Mingotti performed, no maſter had been inveſted with the title of opera compoſer; but Muſic already compoſed for other theatres on the Continent, was procured, and by the profeſſional abilities of Mingotti, and the arrangements and additions of Giardini, it was made to anſwer the purpoſe of new productions on our ſtage. Mattei, however, engaged Signor GIOACCHINO COCCHI of Naples, as compoſer to the opera, during her adminiſtration. The ſeaſon was began November 8th, with a paſticcio called DEMETRIO, which was arranged and conducted by this maſter; who ſupplied it with two or three new airs, and a pleaſing *finale*.

Mattei now aſſumed the dignity of firſt woman, and POTENZA, an uncertain ſinger, and an affectd actor, with more taſte than voice, ſupplied the place of Ricciarelli *(f)*. Giardini's ſucceſſor, as leader of the band, was PINTO *(g)*.

The

(f) This performer found ſo little to do on his return to the Continent, that he engaged to teach and travel with admiral (afterwards Sir Robert) Harland's family, with whom he returned to England, about the year 1760, continuing to reſide in the houſe and to inſtruct Miſs Harland, whoſe performance in bravura and high notes, was brought to as high a pitch as Agujari's, and very much admired.

(g) This excellent performer on the violin was born of Italian parents, in England. He was a miraculous player on his inſtrument, when a boy. And, long before manhood came on, was employed as the leader of large bands in concerts. He was at this time, however, very idle and inclining more to the fine gentleman, than the muſical ſtudent, kept a horſe, was always in boots of a morning, with a ſwitch in his hand, inſtead of a fiddle-ſtick; till the arrival of Giardini, whoſe ſuperiority to all the performers he had ever heard inclined him to think it neceſſary to practiſe, which he did for ſome time with great diligence. With a very powerful hand and a marvellous quick eye, he was in general ſo careleſs a player that he performed the moſt difficult Muſic that could be ſet before him, better the *firſt* time he ſaw it, than ever after. He was then obliged to look at the notes with ſome care and attention; but, afterwards, truſting to his memory, he frequently committed miſtakes, and miſſed the expreſſion of

The opera of *Demetrio* was performed fourteen times without interruption, and continued to run till January 10th, 1758, when it gave way to ZENOBIA, an opera entirely ſet by Cocchi. This was performed but ſix times, before its repreſentation was diſcontinued for SOLIMANO, a paſticcio, which was performed alternately with *Zenobia* and *Demetrio*, till March 14th, at which time another new opera, by Cocchi, was brought out, called ISSIPILE; and, April 1ſt, ſtill another, entitled CRESO, which, with thoſe already mentioned, completed the ſubſcription; and June 5th, the theatre cloſed with *Demetrio*, the Alpha and Omega of the ſeaſon.

To enable the muſical reader to keep pace with the times, I ſhall deſcribe the effect which the compoſition of theſe operas had on myſelf and others at the time of performance; indeed, my own memory has been aſſiſted, and opinion confirmed by a recent peruſal of the airs that were printed.

The ſongs of *Demetrio* are chiefly anonymous, but ſeveral of them were in very great favour, particularly: *Voi leggete in ogni cori*; *Ah ſe un cor barbaro*, ſung by Mattei with great energy and feeling; the duet likewiſe: *Caro ſpiegar vorrei*, and the *finale*: *Deh riſplende*, by Cocchi, were juſtly admired and applauded.

Few of the airs of *Zenobia* ſurpaſs mediocrity; they are monotonous in ſtyle and paſſages. The beſt was *Reſta in pace*, which Mattei rendered intereſting by her ſinging, though in itſelf, it is tame and languid.

The two airs of *Solimano*, by Perez, that were printed, are charming. The firſt: *Ah ſe in ciel*, is full of graceful and beautiful paſſages; and the ſecond: *Infelice abbandonata*, is one of the moſt pleaſing bravuras of that ſtyle and time. A very pleaſing air, by Bertoni, follows: *Non ſo diſcioglere*, which has been ſung to Engliſh

of paſſages, which if he had thought worth looking at, he would have executed with certainty. After leading at the opera, whenever Giardini laid down the trunchion, he was engaged as firſt violin at Drury-lane theatre where he led during many years. He married for his firſt wife Sybilla a German under-ſinger at the opera, and ſometimes employed in burlettas at Drury-lane. After her deceaſe, he married the celebrated Miſs Brent, and, quitting England, ſettled in Ireland, where he died about three or four years ago.

words in one of our theatres. The laſt compoſition of the collection, and of Walſh's ninth volume, is *Cangia il fine*, a ſhort and favourite duet in Handel's opera of *Amadigi*. *Iſſipile* is in the ſame ſtyle as *Zenobia*. Cocchi came from Naples, a country where good compoſers abounded; he had good taſte, and knowledge in counterpoint, and in all the mechanical parts of his profeſſion; but his invention was very inconſiderable, and even what he uſed from others, became languid in paſſing though his hands. The compoſers named in the paſticcio of *Creſo*, are Abos, Bertoni, and Cocchi; but no one air was diſtinguiſhed from another by genius, or the applauſe it received from the public (*b*).

November 11th, the Opera-houſe opened with ATTALO, a paſticcio, repreſented eight times, ſucceſſively, by the performers of the preceding ſeaſon. There is a very pleaſing ſhort duet by Cocchi at the beginning of the collection: *Sempre facciam contenti*. After this, a ſpirited bravura air, by *Auriſicchio*, an excellent Roman compoſer, who died young, and of whoſe compoſitions this is the only air that was ever ſung on our ſtage. Then a cantabile, ſung by Tenducci, who was juſt arrived. This air was ſet by Caffarelli the ſinger. It is in a fine ſtyle of grand pathetic, ſuch as, ſix years after, Manzoli's *Caro mio bene addio* was written in, by Peſcetti. The next is a pleaſing *graziosa* by Perez. An air in minuet time for Calori, by Potenza, in which the compoſer and performer were well matched; and an anonymous air in agreeable common-place, ſung by Portenza, terminates the collection.

After this, the favourite opera of *Demetrio* was reſumed and continued till February 3d,

1759; when CIRO RICONOSCIUTO, a new opera by Cocchi,

(*b*) About this time, Walſh publiſhed a collection of ſongs by Vinci: among which is that admirable, and ſtill favourite air, *Vo ſolcando*. The ſecond air: *I doni non voglio*, has character and ſpirit; but the paſſages are too frequently repeated. There are grace and facility in *Chi vive amante*, which were then new, as was the monotonous baſe; but now we find nothing new in this air. *Barbaro prendi e vena* is excellent, and has been the model of many ſubſequent fine ſongs for the theatre. *Luci ſpietate* is a pretty air for a ſmall finger; the triple repetition of the ſame paſſage makes an impreſſion, and ſeems impaſſioned. *Qui l' ombra pallida*, is finely ſet; and the quick part of the air has energy and paſſion in it. He repeats the ſame paſſage often in the ſame notes with good effect, but ſeldom in *roſalia*.

was performed for the firſt time. This is the beſt of his productions during his reſidence in England. *Rende mi il figlio mio*, is happily ſet, and was ſtill more happily ſung, by Mattei. This air is full of ſpirit and paſſion, and perfectly ſuited to the ſituation of the character by which it was performed. This is one of the firſt capital opera airs without a ſecond part and *Da Capo*. The duet has conſiderable merit, but too many of the paſſages are *alla ſcozzeſe*. This drama was repreſented during a great part of the remainder of the ſeaſon. It was in this opera that Tenducci was firſt noticed on our ſtage; and, though a young performer, and only ſecond in rank, he had a much better voice and manner of ſinging than Potenza, to whom he gave precedence. Mattei afforded the audience great pleaſure in this opera; as her manner of ſinging, though not quite in the *grand guſto*, was extremely amiable and pleaſing; her figure was unexceptionable; and her acting, in ſome ſcenes of paſſion and diſtreſs, acquired her as great applauſe as her ſinging, particularly in the air *Rende mi il figlio mio*, which was conſtantly encored. She was a ſcholar of Perez and Bertoni, and ſung many ſongs of their compoſition, which they themſelves had taught her, in an exquiſite manner.

Quilici, a good muſician with a baſe voice, was added to the band of ſingers this ſeaſon, and Calori and Laura Roſa were the ſecond and third women.

February 20th, IL TEMPIO DELLA GLORIA, ſet by Cocchi, was performed for the firſt and laſt time. Then *Ciro* and *Demetrio* were performed alternately, till the 24th of April, when FARNACE, ſet by Perez, was brought on the ſtage, and had ſixteen repreſentations, the ſeaſon being terminated with it on the 22d of June. The firſt air is a very brilliant bravura, with paſſages of rapid iteration which few ſingers are now able to execute agreeably. The ſecond air: *Se vivo ben mio*, is elegant and full of grace. The third, is a long and laboured ſong of two characters, pathetic and ſpirited, by Cocchi; in which he ſeems to have done his beſt to no great purpoſe. The next, a very agreeable ſong of ſpirit, by Perez.

The following ſeaſon began with VOLOGESO, a paſticcio in which

CORNACCHINI, a new firſt man, ſuperſeded Potenza; the public, however, gained but little by the change, as his voice was not good, and his ſtyle of ſinging by no means grand or captivating. The firſt air in *Vologeſo* is Cocchi's, and as good as any of his ſpirited ſongs; the *Scots ſnaps* excepted. Perez's ſong (the ſecond) is full of little elſe, but that little is good, and worthy of ſo great a maſter. The opening of the third ſong, by the ſame compoſer, though a ſlow minuet only, has dignity in it, with grace and agreeable melody and effects. The next air, by Jomelli, is very pleaſing, and ſo much in Perez's ſtyle, that it is manifeſt they were both of the ſame ſchool. The *Scots ſnap* ſeems to have been contagious in that ſchool at this time; for all the three maſters concerned in this opera are laviſh of it. The duet, by Jomelli, is extremely pleaſing, and the firſt I have found on the preſent dramatic models of dialogue, with only burſts of paſſion, in two parts. *Vologeſo* and *Farnace* ſupplied all the variety of compoſition that was given till the 15th of January,

1760; when LA CLEMENZA DI TITO, a new opera ſet by Cocchi was brought out, which diſcovered no new reſources in this compoſer. In March, ARMINIO, a paſticcio, was performed; and in May, ANTIGONA, another. All the airs in *Arminio* that Mattei ſung, were compoſed by Perez. And among theſe, *Nel penſar al gran cimento*, is one of the moſt pleaſing and original bravuras I ever heard. There are two duets in this opera, which pleaſed; the firſt eaſy enough to be ſung *à table*, and without accompaniment; the ſecond dialogued and dramatic. *Se l' amor tuo*, is an elegant *grazioſa*, which has ſerved for a model ſince to ſeveral others, by different compoſers. In *Antigona*, a bravura air by Galuppi, ſpirited, but now not new; one by Conforto full of Scoticiſms; a bravura by Cocchi, in his beſt manner; and a duet by the ſame compoſer, in *Solimano*, conſtitute the whole of the collection that was publiſhed by Walſh under the title of *Antigona*. At the end of May, ERGINDA new ſet by Cocchi was likewiſe brought out; but after three repreſentations, to very thin houſes, the ſeaſon was cloſed, June 7th, without its having afforded much

rapture to the public, or profit to the *impreſaria*; who not having been able to procure a capital ſinger to perform the firſt man's part; and Cocchi's invention, which was never fertile, being now exhauſted, the ſeaſon paſſed on rather heavily. Indeed, Mr. *Gallini*, as firſt dancer this year, received great applauſe, and in a *pas ſeul* was frequently encored, which I never remember to have happened to any other dancer. The Aſſelin was then the principal female dancer, and a favourite of the public.

The next ſeaſon, 1760 and 1761, while Mattei was ſtill in poſſeſſion of the ſupreme power, the opera troops were reinforced, not only with ELISI, a new firſt man, of great reputation and abilities, but by a complete company for *comic* operas, conſiſting of Paganini buffo Caricato, Tedeſchini ſecond, Sorbellone ſerious man; Signora Paganini firſt buffa, Eberardi ſecond, and Calori ſerious woman.

With theſe forces the campaign was opened, November 22d, when IL MONDO DELLA LUNA, a comic opera by Galuppi, was performed. The Muſic of this opera, the firſt in which the PAGANINI ſung, is in a truly pleaſant and agreeable comic ſtyle, particularly: *Se l' uomini ſoſpirano—Quando ſi trovano—O come è dolce amar*, which, excellent in themſelves, by the captivating manner in which they were ſung and acted by the Paganini, became doubly intereſting. In this opera Tedeſchini, who afterwards became an eminent ſinging-maſter, appeared for the firſt time, in the part of ſecond buffo.

With the Muſic and performance of this burletta the town ſeemed ſo pleaſed, that the new ſerious ſinger, Eliſi, was kept in reſerve till December, when he firſt appeared in ARIANNA E TESEO, a paſticcio, in which ſome admirable ſongs of Galuppi's compoſition were introduced, particularly: *Frà ſtupido e penſoſo*, an *aria parlante*, in a new and fine ſtyle of dramatic Muſic, in which the accompaniments, in two of three ſlow triplets after each note in the baſe, had a new and fine effect. Eberardi's pleaſing air by Scarlatti: *No non mi vuol ſi miſero*, with her amiable manner of ſinging, was much applauded, and generally encored. *La ſpeme amabile*, one of the beſt airs which Cocchi ever compoſed for Mattei, was

admirably executed; and Elisi's second air: *Vorrei spiegar l' affanno*, by Jomelli, was both written and sung in a grand style.

This opera, in which Mattei performed the first woman's part, was very much applauded by crouded houses a great part of the season. ELISI, though a great singer, was still a greater actor: his figure was large and majestic, and he had a great compass of voice. He was fond of distant intervals, of fourteen or fifteen notes, and took them well. Several airs of Jomelli, which he introduced in different operas, were calculated to shew the dexterity and accuracy with which he could form these remote intervals. SORBELLONI, a young singer of limited abilities, with an exquisitely toned voice, was an agreeable second singer, and EBERARDI gave great pleasure in the *simplicetta* and *innocente* way, both in the serious and comic operas of these times. Tenducci had quitted London, but Calori still remained.

1761. In January, was brought out IL FILOSOFO DI CAMPAGNA, a comic opera, composed by Galuppi. This burletta surpassed in musical merit all the comic operas that were performed in England, till the *Buona Figliuola*. And its success was proportioned to its merit. Though Signor Paganini was but a coarse first man, his wife, Eberardi, and Sorbelloni, performed their parts very much to the satisfaction of the public. The simple and elegant air: *La bella che adora*, sung by Sorbelloni, from the mere tone of his voice, was always applauded; Eberardi's innocent manner of singing: *La pastorella al prato*, interested every hearer; and the lively and playful air: *Donne, donne siamo nate*, was sung in a way so piquant and agreeable, that the applause Paganini acquired by it amounted almost to acclamation. Other parts of the Music were sufficiently good to support bad singing; for the base song: *Ho per lei in mezzo al core*, was always heard with pleasure, though sung by Paganini, almost without a voice. This opera had an uninterrupted run of fifteen nights (*c*). Indeed, the airs of every kind, in *Il Filosofo di*

(*c*) During which time Paganini got up a new comic opera for her benefit, called *I tre Gobbi rivali*, which abounded with so much buffoonery and so little good Music, that it was never performed again.

Campagna,

Campagna, were in ſuch favour, that Paganini was generally encored in whatever ſhe ſung. This performer, though not young when ſhe came hither from Berlin, increaſed in reputation ſo much during the run of this opera, that when it was her turn to have a benefit, ſuch a crowd aſſembled as I never remember to have ſeen on the like occaſion, before, or ſince; indeed, not one third of the company that preſented themſelves at the Opera-houſe doors were able to obtain admiſſion. Caps were loſt, and gowns torn to pieces, without number or mercy, in the ſtruggle to get in. Ladies in full dreſs, who had ſent away their ſervants and carriages, were obliged to appear in the ſtreets and walk home in great numbers without caps or attendants. Luckily the weather was fine, and did not add to their diſtreſs by rain or wind; though their confuſion was greatly augmented by its being broad day light, and the ſtreets full of ſpectators, who could neither refrain from looking or laughing at ſuch ſplendid and uncommon *ſtreet-walkers*.

After running *Arianna* from December 2d 1760, to February 7th 1761, TITO MANLIO, a new opera by Cocchi, was brought out by the ſerious company; but it being found that Arianna, notwithſtanding its many repreſentations, had ſtill more attractions, this opera, after three or four trials, was wholly laid aſide, and *Arianna* reſumed, till DIDONE ABANDONATA, a ſerious opera by Perez and Galuppi, in which Eliſi had ſome admirable ſongs, could be got ready; and this opera, by returning now and then to *Arianna*, carried the impreſaria reputably and profitably through the ſeaſon, as far as concerned the Saturday nights. *Didone Abandonata* was chiefly by Perez, with two or three airs by Galuppi; indeed, all the airs that were ſung by Eliſi, in this opera, ſeem to have been compoſed by Galuppi, and thoſe of Mattei, by her maſter Perez; among which: *Va creſcendo il mio tormento*, is a graceful and pathetic minuet, and *Son regina* an air of great ſpirit; but thoſe airs which we have ſince heard Agujari, Gabriele, and the Mara, ſing to the ſame words, make us forget or deſpiſe all others. On the Tueſdays, beſides the favourite operas of *Il Mondo nella Luna*, and *Il Filoſofo di Campagna*, at the end of April, LA PESCATRICE, in which

which Paganini had ſome very capital ſongs, was brought out, and well attended till the end of the ſeaſon. The Muſic to this burletta is extremely pleaſing, and many of the airs, ſung by Paganini and Eberardi were conſtantly encored: *Un peſcatori me l'a fatta brutta*, of the firſt, and *Sono amante*, of the ſecond. No compoſer is mentioned either in the book of the words, or printed copy of the Muſic; but it muſt have been chiefly by Galuppi and Latilla, as there were no other maſters at this time who wrote ſo well in this ſtyle.

The ſeaſon cloſed, June 6th, with *Arianna e Teſeo*, to which was added a *Grand Serenata*, the Muſic by Cocchi; which was not ſufficiently admired to encourage the manager to perform it more than twice.

In the autumn of this year, the arrival of her Majeſty, with the royal nuptials and coronation, filled the capital with more company than perhaps had ever been aſſembled there ſince its foundation. And this may be ſafely aſſerted, not from its own increaſing magnitude and population, but national curioſity, to ſee a young prince and princeſs of whom fame had publiſhed ſo much good, that a long and uninterrupted national felicity was expected during their auſpicious reign.

September 19th, an occaſional drama was exhibited at the King's theatre, called LE SPERANZE DELLA TERRA; after which, there was no other performance there till October 13th, when a new ſerious opera, by Cocchi, appeared called ALESSANDRO NELL' INDIE, which had nine repreſentations, continuing in run till Chriſtmas.

The two operas of *Tito Manlio* and *Aleſſandro nell' Indie*, by Cocchi, are in the ſame ſtyle as his former productions, in which, however, his favourite and uſual paſſages afforded leſs pleaſure for want of novelty. He had two admirable ſingers to write for, Eliſi and Mattei; yet their performance could not procure any of his airs an encore in the Opera-houſe, or popularity out of it. In *Tito Manlio: Padre con queſto ampleſſo*, a cantabile; *Prendi l' ultimo addio*; and the duet, are the beſt. And theſe have as much merit as he ever muſtered on any occaſion in this country.

The

The comic troop began with the favourite opera of *Il Filoſofo di Campagna*, by command of their Majeſties, which being the firſt time the royal pair had honoured the lyric theatre with their preſence, occaſioned ſuch an unuſual crowd of claimants for admiſſion, as could not have been gratified with places, if inſtead of our diminutive Opera-houſe we had had a theatre of equal magnitude with the Coleſeo at Rome.

November 7th, a new burletta was firſt performed, entitled IL MERCATO DI MALMANTILE, by Galuppi and Fiſchietti. The chief part of this Muſic is worthy of the fertile pen of Galuppi, which ſucceeded equally well in ſerious and in comic ſongs; there is a ſpirit and a ſportiveneſs in the airs inferior in no reſpect to the preceeding operas. Fiſchietti's ſongs have likewiſe conſiderable merit of the ſame kind.

1762. The remainder of the ſeaſon was filled up with the following operas; ſerious: TOLOMEO, a paſticcio, which had ten repreſentations. The whole collection of ſongs that was printed of this opera conſiſted only of three: *Se mai ſenti*, a fine cantabile by Galuppi, that was ſung by Eliſi; a bravura by Ciampi: *Il nocchier*, not very common, for Mattei; and another bravura for Eliſi, by an anonymous compoſer, that was good for nothing. The next opera was LA DISFATTA DI DARIO, of which, being a paſticcio that was acted but three times, and never printed, I can give no account. And, laſtly, ATTILIO REGOLO, by Jomelli. There is ſome excellent compoſition in this opera, which had been produced in Italy chiefly to diſplay the extent of voice, and powers of expreſſion of Eliſi. *Non ſò ſfrenare il pianto*, is in a fine ſtyle of cantabile, which was afterwards imitated by Peſcetti, for Manzoli, in *Caro mio bene addio*.

The comic operas this ſpring were BERTOLDO, by Ciampi; with LE NOZZE DI DORINA, and LA FAMIGLIA IN SCOMPILIA by Cocchi. Bertoldo had been performed in 1751 or 1752, when Laſchi, Pertici, and Guadagni were here. The two firſt airs in the ſecond collection that were now ſung by Paganini, are gay and pleaſing. Felton's ground was introduced, at this time, in the opera

of

of Bertoldo, by Eberardi; but was become too common and vulgar for an opera audience, though ſung by a favourite performer. The air: *Felice io ſono*, originally compoſed for Guadagni, and publiſhed in the firſt collection, is natural and elegant. Cocchi was quite exhauſted long before his comic operas were produced. His invention did not flow in torrents, it was but a rill at its greateſt ſwell; and now, with hardly a ſingle ſmile upon any one of the airs, his heavy and thread-bare paſſages were doubly wearifome. Indeed, his reſources in the ſerious ſtyle were ſo few, that he hardly produced a new paſſage after the firſt year of his arrival in England; but in attempting to clothe comic ideas in melody, or to paint ridiculous ſituations by the effects of an orcheſtra, he was quite contemptible. Without humour, gaiety, or creative powers of any kind, his comic opera was the moſt melancholy performance I ever heard in an Italian theatre (*d*).

(*d*) When Cocchi firſt arrived in England, he brought over the new paſſages that were in favour at Rome and Naples, to which, however, he added ſo little from his own ſtock of ideas, that, by frequent repetition, the public was ſoon tired of them; and his publications in this country are now as much forgotten as if he had lived in the fifteenth century. Indeed, all the animation and exiſtence they had, was conferred on them by the performance of Eliſi and Mattei. He remained here long enough to ſave a conſiderable ſum of money by teaching to ſing. Plutarch informs us, that Dionyſius the tyrant of Syracuſe, when he had loſt his kingdom, became a ſchoolmaſter, the common reſource of opera compoſers and ſingers, who after being *dethroned* in the theatre, often ſubmit to the ſame drudgery. Cocchi ſet an opera for Rome, called *Adelaide*, ſo early as the year 1743; *Bajaſette*, another, in 1746; and *Arminio*, a third, in 1749. In 1753, he ſet *Il Pazzo Glorioſo*, a comic opera for the theatre of S. Caſſiano, in Venice. The operas he compoſed and arranged in England have been ſpecified, till the ſummer of 1762, when his engagement, as poet a compoſer, ceaſed. In 1765, he compiled a ſerious paſticcio, called *La Clemenza di Tito*, in which he introduced a few of the ſongs from his own former opera of that name, which had been performed in 1760; and in 1771, he compoſed an opera called *Semiramide Riconoſciuta* and this was his *Finale*; but the nation had been too long accuſtomed to better Muſic to liſten to it with much pleaſure. About 1772, he retired to Venice, where he had been maeſtro of a conſervatorio before his arrival in England; and there he ſtill enjoys the fruits of his labours in eaſe and tranquillity. His wife, a Venetian, had been formerly a buffa ſinger on the ſtage, but never performed publicly in England; however, one night I was luckily preſent at Fraſi's, when, after ſupper, ſhe was prevailed on to ſing, and treated the company, which was chiefly compoſed of Italians, with whom ſhe was intimate, with a comic ſong of a very curious and uncommon kind: it ſeemed a practical example of the acceleration of notes in the time-table; for ſhe began the firſt ſtanza of her ſong with ſemibreves, in a kind of ſlow pſalmody; the ſecond in minims, having two ſyllables to each note; then three, four, five, ſix, and ſo on, till the rapidity of notes and articulation of words were truly aſtoniſhing; and ſuch as would have enabled her, had ſhe been of a clamorous diſpoſition, to communicate her opinions to her ſpoſo, in times of domeſtic debate, *to ſome tune.*

But

But ſo full was the capital this winter, that if the Muſic and performance had been ever ſo deſpicable, the theatre would have been equally crouded. And ſince this period, operas have ſeldom been ſo contemptible as not to be an excuſe for infinite crowds aſſembling in the Hay-market of a Saturday night, from the time of her Majeſty's birth-day, till Whitſuntide. Indeed, it ſhould ſeem as if that Muſic, ſinging, and dancing, which are deteſtable on a Tueſday night, by ſome latent cauſe or magic, were ſure of being exquiſite on a Saturday. The houſes of parliament not ſitting on that day may account for a little addition to the crowd, but the reſt is certainly the work of *Faſhion*.

At the cloſe of this ſeaſon Mattei retired from the ſtage, but continued the management of the opera another year. And perceiving a partiality in the public for comic operas, ſeems in her firſt arrangements to have neglected the ſerious, for which ſhe provided no firſt woman; and the firſt man, who was to ſupply the place of Eliſi, was not of the higheſt claſs. She had, indeed, engaged the DE AMICIS' family for burlettas, and Zingoni their maeſtro, with Giuſtinelli and the Cremonini, for the ſerious parts.

November 18th, 1762, the Opera-houſe opened with the comic opera of IL TUTORE E LA PUPILLA, a paſticcio, in which ANNA DE AMICIS captivated the public in various ways. Her figure and geſtures were in the higheſt degree elegant and graceful; her countenance, though not perfectly beautiful, was extremely high-bred and intereſting; and her voice and manner of ſinging, exquiſitely poliſhed and ſweet. She had not a motion that did not charm the eye, or a tone but what delighted the ear. Indeed, ſhe acted and ſung for the whole family; for by her merits and good works, ſhe covered the multitude of their ſins, which would otherwiſe have had no remiſſion (*e*).

GIUSTINELLI had a good voice, and ſufficient merit to ſupply the place of ſecond man on our ſtage in the ſerious operas, for ſeveral years after; the CREMONINI had more ſchooling, and attempted more than the Eberardi, as ſecond woman; but was leſs amiable.

(*e*) The airs of this burletta are pleaſing, characteriſtic, and truly comic.

Her voice, though a young woman, was in decay, and failed on all occaſions of the leaſt difficulty; which, however, did not prevent her from attempting paſſages that not only required more voice, but more abilities than ſhe could boaſt.

CIARDINI, a ſoprano, the ſerious firſt man, being arrived, Mattei haſtened to try his powers and thoſe of ſuch other performers as ſhe could muſter, in a ſerious opera; and had a paſticcio cooked up for the occaſion, called ASTARTO RE DI TIRO, in which Ciardini, Giuſtinelli, and Quilici were the male ſingers; and the Cremonini, Valeſecchi, Carmignani, and Segantini, the female. Ciardini, the only performer of whoſe abilities any expectations were formed, diſappointed every hope, by turning out a ſinger who ſeemed to have been poſſeſſed of no very capital powers, originally, but now wholly in decay (*f*).

1763. In January, a new comic paſticcio was brought on the ſtage, called LA CASCINA; and in February, another comic opera, compoſed by Galuppi, called LA CALAMITA DE' CUORI, which had in it ſome charming airs, that ſeem to have been originally intended for the diſplay of all the enchanting powers of the young Anna De Amicis (*g*).

Though Mattei had made ſuch a ſcanty proviſion of ſingers for a ſerious opera; yet perceiving, probably, how much Cocchi's limited powers of invention were exhauſted, and that he had been of little uſe but in preparing paſticcios, for ſome time, ſhe had engaged Mr. JOHN CHRISTIAN BACH, who had added new luſtre to his name and family by his dramatic productions in Italy, and been appointed by the Empreſs Queen organiſt of the Duomo at Milan. On his arrival here, he was extremely mortified to find that he had no better ſingers to write for than Ciardini and the Cremonini, and for ſome time totally declined compoſing for our ſtage, being unwilling, as a ſtranger, to truſt his reputation to ſuch

(*f*) A very pleaſing air which Bach compoſed for him: *Pupille vezzoſe*, is printed with the favourite ſongs of the burletta called *La Calamita de' Cuori*.

(*g*) Of this burletta, as well as the preceding, the elegant and intereſting De Amicis was the chief ſupport. The reſt of the ſinging was ſo deſpicable, that only her ſongs have been printed.

performers.

performers. But, at length, having heard the De Amicis ſing two or three ſerious ſongs in private, it ſuggeſted to him the idea of giving her the firſt woman's part in his ſerious opera; and having communicated his deſign to Mattei the impreſaria, matters were ſoon arranged, and the De Amicis, who afterwards held the firſt rank among female ſingers in the ſerious operas of Naples and other great cities of Italy, was now firſt taken from the comic opera, and inveſted with the character of principal woman in the ſerious. And during the reſt of the ſeaſon, on Tueſday nights, ſhe delighted the town as the repreſentative of Thalia, and on Saturdays as that of Melpomene.

Mr. Bach's firſt opera in England, called ORIONE, O SIA DIANA VENDICATA, was honoured with the preſence of their Majeſties on the firſt night, February the 19th, 1763, and extremely applauded by a very numerous audience. Every judge of Muſic perceived the emanations of genius throughout the whole performance; but were chiefly ſtruck with the richneſs of the harmony, the ingenious texture of the parts, and, above all, with the new and happy uſe he had made of wind-inſtruments: this being the firſt time that *clarinets* had admiſſion in our opera orcheſtra. Their Majeſties honoured the ſecond repreſentation likewiſe with their preſence, and no other ſerious opera was wanting for near three months. On the 7th of May, however, ZANAIDA, a ſecond ſerious opera by Mr. J. C. Bach, was performed, with which the ſeaſon was cloſed, June 11th.

The principal ſongs of theſe two operas, though excellent, being calculated to diſplay the compaſs of voice and delicate and difficult expreſſion and execution of De Amicis, were not likely to become common or of much uſe out of the Opera-houſe (*b*).

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(*b*) De Amicis was not only the firſt who introduced *ſtaccato diviſions* in ſinging on our ſtage, but the firſt ſinger that I had ever heard go up to E flat in altiſſimo, with true, clear, and powerful *real* voice. The Agujari, long after, aſcended much higher, but in falſet. The Danzi, now Madame Le Brun, went much higher than the Agujari, in *real* voice, of the ſame regiſter as her middle notes. It ſeems a trick, however, which perſons gifted with a fine voice of a common compaſs may learn: for Mrs. Sheridan, to my great aſtoniſhment, ſung one night in my hearing Madame Le Brun's ſong of greateſt compaſs, which goes up to B b in altiſſimo; and when this charming ſinger was in her higheſt practice, I never heard her attempt a note above B b, or C in alt. But I muſt own, that ſuch tricks, ſuch *cork-cutting notes*, as they were once

The reſt of the airs were ſo indifferently ſung, that they were more admired as inſtrumental pieces, than compoſitions for the voice. But this excellent maſter ſoon convinced us that he poſſeſſed every requiſite for a great muſician: by the ſongs he afterwards compoſed in every ſtyle of good ſinging; by his ſymphonies, quartets, and concertos for almoſt every ſpecies of inſtrument, as well as by his expreſſive and maſterly performance on the piano forte. It is with pleaſure I take this opportunity of doing juſtice to his talents and abilities. Mr. J. C. Bach having very early in life been deprived of the inſtructions of his father, the great Sebaſtian Bach, was for ſome time a ſcholar of his elder brother, the celebrated Charles Phil. Emanuel Bach, under whom he became a fine performer on keyed-inſtruments; but on quitting him and going to Italy, where his chief ſtudy was the compoſition of vocal Muſic, he aſſured me, that during many years he made little uſe of a harpſichord or piano forte but to compoſe for or accompany a voice. When he arrived in England, his ſtyle of playing was ſo much admired, that he recovered many of the loſſes his hand had ſuſtained by diſuſe, and by being coſtantly cramped and crippled with a pen; but he never was able to reinſtate it with force and readineſs ſufficient for great difficulties; and in general his compoſitions for the piano forte are ſuch as ladies can execute with little trouble; and the allegros rather reſemble bravura ſongs, than inſtrumental pieces for the diſ-

well called by a muſical lady of high rank, are unworthy of a great ſinger, and always give me more pain than pleaſure. Such notes may become a Canary-bird; but they are not human; and as a friendly warning to thoſe who may aſpire at ſuch unnatural heights, my fair vocal readers will I hope pardon me, if I now ſtop them to relate a ſhort ſtory, well known in Italy, for the truth of which I will venture to riſk my hiſtorical fidelity. "Lucca Fabris, a young ſinger with a ſoprano voice, who, at the age of twenty four, the laſt of his life, was the delight and wonder of the Italian theatre. His voice and manner of ſinging were equally perfect, and he was able to contend with the celebrated Guadagni when at the ſummit of his glory; till a fatal effort to ſing a very high and difficult paſſage, which a Neapolitan compoſer had injudiciouſly and cruelly given him to execute in the great theatre of San Carlo, coſt him his life. It is aſſerted that this maſter, merely to encourage him to try to ſurpaſs another ſinger, compoſed an air beyond his natural compaſs and powers of execution; and though the unfortunate Fabris proteſted to him that he could only attempt it at the riſk of his life, the maſter inſiſted on his performing it; by which he burſt a blood-veſſel, that brought on a hæmorrhage, which all the art of medicine and ſurgery being unable to ſtop, ſoon put an end to his exiſtence!" *Eſſai ſur la Muſ.* Tom. III. p. 317.

play

play of great execution. On which account, they loſe much of their effect when played without the accompaniments, which are admirable, and ſo maſterly and intereſting to an audience, that want of hand, or complication in the harpſichord part, is never diſcovered.

There are many admirable airs in the operas he compoſed for our ſtage that long remained in favour. The richneſs of the accompaniments perhaps deſerve more praiſe than the originality of the melodies; which, however, are always natural, elegant, and in the beſt taſte of Italy at the time he came over. The Neapolitan ſchool, where he ſtudied, is manifeſt in his cantilena, and the ſcience of his father and brother in his harmony. The operas of this maſter are the firſt in which *Da Capos* diſappeared, and which, about this time, began to be generally diſcontinued: the ſecond part being incorporated with the firſt, to which, after modulating into the fifth of the key, the ſinger generally returns.

Bach ſeems to have been the firſt compoſer who obſerved the law of *contraſt*, as a *principle*. Before his time, contraſt there frequently was, in the works of others; but it ſeems to have been accidental. Bach in his ſymphonies and other inſtrumental pieces, as well as his ſongs, ſeldom failed, after a rapid and noiſy paſſage to introduce one that was ſlow and ſoothing. His ſymphonies ſeem infinitely more original than either his ſongs or harpſichord pieces, of which the harmony, mixture of wind-inſtruments, and general richneſs and variety of accompaniment, are certainly the moſt prominent features. In the ſonatas and concertos which he compoſed for his own playing, when his hand was feeble, or likely to tire, he diverted the attention of the audience to ſome other inſtrument; and he had Abel, Fiſcher, Cramer, Croſdil, Cervetto, and other excellent muſicians to write for, and take his part, whenever he wanted ſupport.

At the cloſe of the ſeaſon, June 11th, Signora Mattei left England, and Giardini and Mingotti again reſumed the reins of opera government.

During the winter of 1763 and 1764, the following operas were brought on the ſtage. CLEONICE, a paſticcio. This was the firſt opera

opera printed by Bremner, who ſuperſeded Walſh, and continued opera publiſher for more than twenty years. Cleonice was engraved in a half ſcore, with inſtrumental parts printed ſeparately, ready for uſe in concerts; a plan which ſeemed promiſing to the public and the editor, but it was not favoured. The airs ſelected for this collection were compoſed by Galuppi and Giardini, with a duet by Bertoni. There is, however, nothing very captivating in any one of them. The duet ſeems to have the moſt merit of any one of them: *Tu parti mio ben.* The ſingers were the Mingotti, in the decline of her favour; Marrietti, Peretti, Giuſtinelli, La Sartori, and La Baini.

SIROE, the ſecond opera, was likewiſe a paſticcio, of which Giardini furniſhed the principal part. His air: *Ah non ſo perche tu ſei*, ſung by Mingotti, was long in favour both to Italian and Engliſh words. *Tremo frà dubbj miei*, a bravura air by Galuppi, was brilliant in its effect, as ſung by the ſame performer, though the paſſages have been ſince worn out. Giardini's *D' ogni amator la fede*, was pleaſing.

ENEA E LAVINIA, the third opera, was entirely by Giardini, for the ſame ſingers as Cleonice. The airs and duets that are printed, have never been much noticed.

LEUCIPPE E ZENOCRITA, the fourth opera, was a paſticcio, in which there are two or three airs by VENTO, whom Giardini invited hither upon a ſuppoſition he ſhould continue impreſario. This was his firſt winter in London, and in the ſpecimens he gave of his abilities, the melody is graceful and pleaſing. His rondeau: *Se fidi fiete*, was always encored at the Opera-houſe, and afterwards at Ranelagh, to Engliſh words. This was the laſt collection that Bremner publiſhed, with ſeparate inſtrumental parts. And here the reign of Giardini and Mingotti ſeems to have ended, after an inauſpicious ſeaſon.

1764 and 1765. We are now arrived at a ſplendid period in the annals of the muſical drama, when, by the arrival of GIOVANNI MANZOLI, the ſerious opera acquired a degree of favour to which it had ſeldom mounted, ſince its firſt eſtabliſhment in this country.

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The expectations which the great reputation of this performer had excited were ſo great, that at the opening of the theatre in November, with the paſticcio of EZIO, there was ſuch a crowd aſſembled at all the avenues, that it was with very great difficulty I obtained a place, after waiting two hours at the door. Manzoli's voice was the moſt powerful and voluminous ſoprano that had been heard on our ſtage ſince the time of Farinelli; and his manner of ſinging was grand and full of taſte and dignity. In this firſt opera he had three ſongs, compoſed by Peſcetti, entirely in different ſtyles: *Recagli quell' acciaro*, an animated *aria parlante*; *Caro mio bene addio*, an adagio in a grand ſtyle of cantabile; and *Mi dona mi rende*, of a graceful kind, all which he executed admirably. The lovers of Muſic in London were more unanimous in approving his voice and talents than thoſe of any other ſinger within my memory. The applauſe was hearty, unequivocal, and free from all ſuſpicion of artificial zeal; it was a univerſal thunder. His voice alone was commanding from native ſtrength and ſweetneſs; for it ſeems as if ſubſequent ſingers had poſſeſſed more art and feeling; and as to execution, he had none. However, he was a good actor, though unwieldy in figure, and not well made in perſon; neither was he young when he arrived in London; yet the ſenſations he excited ſeem to have been more irreſiſtible and univerſal, than I have ever been witneſs to in any theatre.

SCOTTI, the firſt woman, with an elegant figure, a beautiful face, and a feeble voice, ſung in a very good taſte; and, though in want of power, ſhe poſſeſſed great flexibility and expreſſion. Tenducci, the ſecond man, now arrived for the ſecond time, and much improved; Ciprandi, an excellent tenor (*i*); Cremonini, ſecond woman, a good muſician, with a modern ſtyle of ſinging, but almoſt without voice; and Miſs Young, afterwards Mrs. Barthelemon, compoſed the company.

Every compoſer now in London was ambitious of writing for ſuch a performer as Manzoli. And the managers, to manifeſt impar-

(*i*) He was very deſervedly applauded and generally encored in Bach's charming air: *Non ſo donde viene*, originally compoſed for the celebrated tenor Raaf.

tiality, gave our countryman, Dr. ARNE, an opportunity of diſtinguiſhing himſelf by ſetting Metaſtaſio's admirable drama of OLIMPIADE. But the doctor had kept bad company: that is, had written for vulgar ſingers and hearers too long to be able to comport himſelf properly at the Opera-houſe, in the firſt circle of taſte and faſhion. "He could ſpeak to the girls in the garden" very well; but whether through *baſhfulneſs*, or want of uſe, he had but little to ſay to good company. The common play-houſe and ballad paſſages, which occured in almoſt every air in his opera, made the audience wonder how they got there. A tarniſhed Monmouth-ſtreet ſuit of cloaths in the ſide boxes, would not have ſurpriſed them more. This production was performed but twice, and never printed. Many reaſons may be aſſigned for this failure of a man of real genius, who had on ſo many occaſions delighted the frequenters of our national theatres and public gardens: a different language, different ſingers, and a different audience, and ſtyle of Muſic from his own, carried him out of his uſual element, where he mangled the Italian poetry, energies, and accents, nearly as much as a native of Italy juſt arrived in London, would Engliſh, in a ſimilar ſituation.

The next opera that was brought out, after Olimpiade, was BERENICE, a paſticcio, to which Haſſe, Galuppi, Ferradini, Bach, Vento, and Rezel, contributed. Abel likewiſe furniſhed a march; and yet the favour of this opera was not great, nor was any one of the airs ever noticed after its ſhort run was over. The beſt ſong in the printed collection is: *Confuſa, ſmarrita*, by Bach, which from the melancholy key of F minor, and the expreſſion of the beautiful, but feeble-voiced, Scotti, had a very pleaſing effect.

This opera was ſucceeded by ADRIANO IN SIRIA, new ſet by Bach. The expectations of the public the firſt night this drama was performed, occaſioned ſuch a crowd at the King's theatre as had been ſeldom ſeen there before. It was impoſſible for a third part of the company collected together on this occaſion to obtain places. But whether from heat or inconvenience, the unreaſonableneſs of expectation, the compoſer being out of fancy, or too anxious to pleaſe, the opera failed. Every one ſeemed to come out of

the theatre diſappointed, and the drama was performed but two or three times. This ſeemed matter of great triumph to the Italians, who began to be jealous of the Germanic body of muſicians at this time in the kingdom. The ſongs were printed by the elder Welcker, and many of them ſung afterwards at concerts with great applauſe, and found, as detached airs, excellent, though they had been unfortunate in their totality.

After this, DEMOFOONTE, a new opera, by Vento, was performed, of which the airs are natural, graceful, and pleaſing; always free from vulgarity, but never very new or learned. They were, however, in great public and private favour a conſiderable time (*k*).

Manzoli had for his benefit IL RE PASTORE, an opera of which the Muſic was chiefly by Giardini, and, except the ſongs he compoſed expreſsly for Manzoli, had been performed in 1755. This opera and SOLIMANO, a paſticcio, were all that were brought out during the reſt of the ſeaſon. In this laſt opera an agreeable *aria andante*, by Ciccio da Majo: *Serba gli affetti o cara*, and *Se non ti moro allato*, by Perez, in a fine ſtyle of cantabile, render the collection worth procuring. The public, however, ſeems to have been more delighted with Manzoli's performance in *Ezio* than in any other opera that was brought on the ſtage during his reſidence in this country, which was only one ſeaſon, at the end of which he returned to Italy, and was ſucceeded here by Eliſi, who arrived in London, a ſecond time, in the autumn 1765.

The opera regency was now undertaken by Meſſrs. Gordon, Vincent, and Crawford; the two firſt experienced profeſſors, and the third had been many years treaſurer, under different managers. Gordon, the ſon of a Norfolk clergyman, had been a good performer on the violoncello; and Vincent, a ſcholar of San Martini, long a favourite on the hautbois. His father was a baſſoon player in the guards, and his brother, James Vincent, who died young, was joint organiſt of the Temple with Stanley, and a brilliant performer. Mr. T. Vincent, the impreſario, had been in great favour with the prince of Wales, father to his preſent Majeſty; had acquired a con-

(*k*) Bremner publiſhed two collections.

ſiderable ſum of money in his profeſſion, which he augmented by marriage. However, the ambition of being at the head of ſo froward a family as an opera vocal and inſtrumental band, turned his head and his purſe inſide out; in ſhort, he ſoon became a bankrupt, and his colleagues, though they eſcaped utter ruin, were not enriched by the connexion.

The firſt opera that was performed in autumn this year, under the new direction, was EUMENE, a paſticcio, which was not much noticed on the ſtage, or thought worth printing.

The next was *La Clemenza di Tito*, a revived opera, by Cocchi, with a few new airs for Eliſi. It ſhared the ſame neglect both by the public and publiſhers as Eumene, and is neither to be found in any memory, or ſhop whatever. The ſingers this ſeaſon with Eliſi were the Viſconti, Spagnoli, Ciprandi, and SAVOI, for the firſt time.

This was ſucceeded by SOFONISBA, an opera wholly ſet by Vento in that eaſy and graceful ſtyle which pleaſed more generally than what profeſſors would call better Muſic. Savoi's fine voice was now the more noticed, as Eliſi's was upon the decline. This drama was repreſented more frequently than any other during the ſeaſon; and the ſongs, printed by the elder Welcker, were long after in favour at concerts and public places, as well as among liſping miſſes and dilettanti.

An opera called ARTASERSE, and ſaid to have been compoſed by Haſſe, was brought out in January 1766; but the ſongs were not printed, and neither memory nor tradition furniſh me with any farther information concerning it. L' EROE CINESE, an opera ſet by Galuppi, performed about this time, is alike ſwept away by the waters of oblivion.

The laſt drama that was brought out this ſeaſon, in which Eliſi and Scotti performed the principal parts, was PELOPIDA, ſet by Mr. Barthelemon, who now led the opera band. The favourite ſongs were printed by Welcker, in two collections. There were traits of genius and bold modulation in this Muſic, which, promiſed, with experience in writing for the voice, and a more

perfect

perfect acquaintance with the Italian language and ſtage, future works of great worth and abilities.

During the ſummer of this year a new plan was formed by the opera managers for the enſuing ſeaſon, which involved future *impreſarij* in great difficulties and expence. The lyric theatre having been much neglected on Tueſdays, even when it was crouded on Saturdays, it was thought expedient, in order to excite curioſity by a different ſpecies of entertainment to engage two diſtinct companies of ſingers for the performance of ſerious operas on Saturdays, and comic on Tueſdays; and for this purpoſe Mr. Gordon, one of the managers, went to Italy, during the receſs, in order to engage performers. The ſerious troop he brought over were Guarducci, firſt man; Graſſi, firſt woman; with the two females Piatti and Ponce; with whom were retained Savoi, Micheli, and Miſs Young, of the preceding ſeaſon. The burletta company conſiſted of Lovattini, Morigi, Signoras Guadagni, Quercioli, Maggiore, and Piatti, to whom were occaſionally added, Savoi and Micheli. The principal of theſe performers I ſhall characterize as they are brought into action.

The firſt drama preſented to the public this winter was a comic opera, October 21ſt, called GLI STRAVAGANTI, by different compoſers, in which there were ſeveral airs by Piccini; but his reputation was not yet ſufficiently eſtabliſhed for them to be honoured with particular notice.

While this was in run, a ſerious paſticcio, entitled TRAKEBARNE GRAN MOGUL was brought on the ſtage, in which the two principal ſingers made their firſt appearance, without impreſſing the public with very favourable ideas of their talents.

The third opera, however, which was the celebrated BUONA FIGLIUOLA of Piccini, firſt performed December 9th, rendered the name of this compoſer, which had ſcarcely penetrated into this country before, dear to every lover of Muſic in the nation. This admirable production, before it was brought hither, had ſaved the *impreſario* of the opera at Rome from ruin, and been performed in the principal cities of Italy. In the year 1760, Piccini paſſing

through Rome, in his way to Milan, was entreated to compoſe a comic opera for the *Teatro delle Dame* in that city, which had lately been very unfortunate. No *libretto* was ready, and application having been made to the poet Goldoni, at this time in Rome, he furniſhed the muſical drama of *La Bouno Figliuola*, from his comedy of *Pamela*, in a few days. Several of the original performers were now in London, particularly the firſt buffo, LOVATTINI, and the ſerious man SAVOI, with the *buffo caricato* MORIGI. And though females are not allowed to appear on the ſtage at Rome, yet SIGNORA GUADAGNI had previouſly performed the part of *Cecchina* in ſeveral cities of Italy, with great and well-deſerved applauſe.

Lovattini's voice, which was a ſweet and well-toned tenor, with his taſte, humour, and expreſſion, inſured him great and conſtant applauſe, in whatever character he appeared; but the Muſic of this drama was ſo admirable, from its originality, fire, and inſtrumental effects, that a worſe ſinger than Lovattini, would have been ſure of a favourable reception. And ſome of the ſucceſs of this opera, particularly in England, muſt be aſcribed to the drama, which has more character, and much leſs ribaldry and buffoonery, than uſual in Italian burlettas. The under parts were well filled on our ſtage by the Quercioli, Maggiore, Piatti, Micheli, and, afterwards, by the Gibetti. Slingſby and Radicati were the principal dancers this year, and as far as agility and neatneſs of execution could gratify, afforded the public high entertainment.

In the ſpring of 1767, two ſerious operas were brought out, in the performance of which, the principal ſingers, Guarducci and Graſſi, excited more attention, and acquired more applauſe, than had been beſtowed upon them before Chriſtmas. Theſe operas were CARATTACO by Bach, and LA CONQUISTA DEL MESSICO by Vento; both well entitled to favour from different excellencies: the one for correct and rich harmony, and the other for elegant and graceful melody.

TOMMASO GUARDUCCI TOSCANO, a ſcholar of Bernacchi, was tall and aukward in figure, inanimate as an actor, and in counte-

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nance ill-favoured and morbid; but with all theſe diſadvantages, he was a man of great probity and worth in his private character, and one of the moſt correct ſingers I ever heard. He was unfortunate in arriving here ſo ſoon after Manzoli, the impreſſions of whoſe great voice and majeſtic manner of ſinging had not been effaced by his immediate ſucceſſor, Eliſi. Guarducci's voice, though of much leſs volume than Manzoli's, was clear, ſweet, and flexible. His ſhake and intonations were perfect, and by long ſtudy and practice he had vanquiſhed all the difficulties of his art, and poſſeſſed himſelf of every refinement of his particular ſchool, as well as of the general vocal embelliſhments of Italy at this period.

Though prejudice ran high againſt him on his firſt arrival in London, his merit at length made its way, and his highly poliſhed manner of ſinging was very much approved and felt by the principal profeſſors and perſons of taſte and diſcernment who heard him. He ſoon diſcovered that a ſinger could not captivate the Engliſh by tricks or inſtrumental execution, and told me ſome years after, at Montefiaſcone in Italy, that the gravity of our taſte had been of great uſe to him. "The Engliſh," ſays he, "are ſuch friends to the compoſer, and to ſimplicity, that they like to hear a melody in its primitive ſtate, undiſguiſed by change or embelliſhment. Or if, when repeated, *riffioramenti* are neceſſary, the notes muſt be few and well ſelected, to be honoured with approbation." Indeed, Guarducci was the plaineſt and moſt ſimple ſinger, of the firſt claſs, I ever heard. All his effects were produced by expreſſion and high finiſhing, nor did he ever aim at execution. He ſung in the Engliſh oratorios upon ſhort notice, with very little knowledge of our language, and ſtill leſs practice in pronouncing it. However, he was well received and well paid, for he had £. 600 for twelve oratorios, a larger ſum than was ever given on a like occaſion, till the time of Miſs Linley.

Cecilia Grassi, afterwards Mrs. Bach, who performed the firſt woman's part for ſeveral ſucceſſive years at the opera with Guarducci and Guadagni, was inanimate on the ſtage, and far from beautiful in her perſon; but there was a truth of intonation, with a plain-

a plaintive ſweetneſs of voice, and innocence of expreſſion, that gave great pleaſure to all hearers who did not expect or want to be ſurpriſed.

After the great ſucceſs of the *Buona Figliuola*, the public was diſpoſed to hear with partiality any compoſitions by the ſame maſter, and when the BUONA FIGLIUOLA MARITATA, or ſequel of the Buona Figliuola was brought out, the crowd at the Opera-houſe was prodigious; but expectation, as uſual, was ſo unreaſonable as to ſpoil the feaſt; to gratify it, was impoſſible. Some aſcribed their diſappointment to the compoſer, ſome to the performers, but none to themſelves. The Muſic was excellent, full of invention, fire, and new effects; but ſo difficult, particularly for the orcheſtra, that the performers forgot it was winter. The principal part of the Marcheſa, was given to ZAMPARINI, a very pretty woman, but an affected ſinger. Muſic ſo difficult to perform, was not eaſy to hear; and this drama was never ſufficiently repeated for the public to be familiarly aequainted with it. They were glad, as well as the performers, to return to the *Buona Figliuola* for their own eaſe and relief from a too ſerious attention.

In October, the King's theatre was opened with a new ſerious opera, by different authors, called TIGRANE, in which an admirable cantabile air: *Care luci*, compoſed by Sacchini, was ſung in an exquiſite manner by Guarducci. This air, the firſt that was ever performed on our ſtage of Sacchini's compoſition, was printed without his name.

In November, a moſt agreeable comic opera by Piccini, called the SCHIAVA, was brought out, and in the courſe of the winter had fourteen repreſentations. Several very pleaſing airs in this drama were admirably ſung by Lovattini and the Guadagni: ſuch as, *Ah che la mia ſchiavetta*, by the former; and *Ah quegl' occhi ladroncelli*; and *Se quel cor*, by the latter, who was a graceful and elegant actreſs, as well as ſinger.

In December, another ſerious paſticcio, called SIFARE, was performed, in which Guarducci gained great applauſe by his poliſhed manner of ſinging a ſimple and elegant air by Galuppi: *Quel labro addorato*,

addorato, which was conſtantly encored during the run of the opera. Abel compoſed an air for him in this drama: *Frena le belle legrime*, with an accompaniment for the *viol da gamba*, which he played himſelf; but it was laboured, and had not the effect that might be expected from the united powers of two ſuch complete muſicians.

1768. In January this year was firſt performed IFIGEGNIA IN AULIDE, a new ſerious opera, by a new compoſer, PIETRO GUGLIELMI, of Naples, juſt arrived in England. This maſter had ſome Neapolitan fire, and brought over the new and faſhionable muſical phraſes from Italy, but he wrote too faſt, and with little invention or ſelection of paſſages. Indeed, he arrived here at an unfortunate period, when cabals in favour of Cocchi, Bach, Vento, and Giardini, as compoſers of ſerious operas, ran high; and when the comic operas of Piccini were ſo juſtly admired, that their merit was not likely to be effaced or eclipſed by a compoſer of inferior fame and intrinſic worth, when it was leſs the intereſt of rival candidates for public favour to decry the productions of Piccini who was abſent, than of Guglielmi who was preſent, and a mark for envy and detraction to ſhoot at. Guglielmi never had great ſucceſs here. Indeed, it ſeems to have been fairly proportioned to the abilities he manifeſted, though he has ſince compoſed better and more ſucceſsfully in Italy. His harpſichord pieces are full of froth and common paſſages, and have little other merit than *appearing* difficult, though of eaſy execution; and which, though pert, can never be called dull or tedious.

Another new compoſer arrived here about this time, FELICE ALESSANDRI, of Rome, the huſband of Signora Guadagni, who ſet two comic operas for our ſtage: *La Moglie Fedele*, and *Il Re alla Caccia*, which are not devoid of merit; but there were ſo many maſters here at this time, whoſe fame was already eſtabliſhed, that a young compoſer, who had his reputation to make, had little chance of being much noticed. He has however diſtinguiſhed himſelf, ſince he left England, by writing for ſome of the firſt ſingers in the principal theatres of Italy.

Guarducci, inſtead of an opera, had for his benefit this ſpring the

the oratorio of BETULIA LIBERATA, ſet by Jomelli, in which among many admirable compoſitions, an air of ſupplication, through which were heard the cries of the people in a diſtant chorus, ſung extremely ſoft, was juſtly admired for its new and fine effect.

Among the comic operas produced this ſeaſon, Galuppi's *Filoſofo di Campagna*, which was ſo ſuperior to all other burlettas of Paganini's time, was revived; but not heard with the ſame pleaſure as formerly. The fire and originality of Piccini's productions proved, that Muſic had not remained ſtationary ſince this opera was firſt compoſed.

The lyric theatre was ſhut June 30th, but opened again in Auguſt, for the entertainment of the King of Denmark, then in England. There were ſix performances on this occaſion. Guarducci was returned to Italy, and there were no capital ſingers left to enable the managers to preſent his Majeſty with a ſerious opera. However, beſides the *Buona Figliuola* and the *Schiava*, *Arianna e Teſeo* was revived on this occaſion, when Luciani and the Giacomazzi, the ſerious ſingers in the comic operas, ſupplied the principal characters.

The theatre after theſe performances was ſhut up till November 5th, 1768, when it was opened for the ſubſcribers, with the comic opera of *Gli Amanti Ridicoli*, by Buranello. During this whole ſeaſon, no ſerious operas were attempted. The ingenious and lively productions of Galuppi, Piccini, and Guglielmi, performed by the comic troop, of which the favourite ſingers, Lovattini and the Guadagni, were principals, ſupplied the wants of the public till the ſecond arrival of *Guadagni* in this kingdom, in autumn 1769 (*l*).

GAETANO GUADAGNI, of Vicenza, came firſt into this country at an early period of his life, as ſerious man in a burletta troop of

(*l*) Beſides the compoſitions by the three maſters juſt mentioned, in the ſpring ſeaſon of 1769, the comic operas of *Il Mercato di Malmantile*, by Fiſchietti, an agreeable compoſer, and *Nanetta e Lubino*, by Signor Pugnani, who then led the band, were performed. This laſt, though an able and celebrated profeſſor on the violin, ſeems to have begun writing for the voice too late in his life to arrive at great excellence in lyric compoſitions. He has, however, ſince he left England, compoſed ſerious operas for ſeveral of the great theatres of Italy.

ſingers,

ſingers, 1748. His voice was then a full and well toned counter-tenor; but he was a wild and careleſs ſinger. However, the excellence of his voice attracted the notice of Handel, who aſſigned him the parts in his oratorios of the Meſſiah and Samſon, which had been originally compoſed for Mrs. Cibber; in the ſtudying which parts, as I often ſaw him at Fraſi's, whom I then attended as her maſter, he applied to me for aſſiſtance. During his firſt reſidence in England, which was four or five years, he was more noticed in ſinging Engliſh than Italian. He quitted London about the year 1753. In 1754 he was at Liſbon as ſecond ſerious man under Gizziello, and 1755 very narrowly eſcaped deſtruction during the earthquake. After this dreadful calamity, Gizziello, ſeized with a fit of devotion, retired into a monaſtery, where he ſpent the reſt of his life. Having a friendſhip for Guadagni, and being pleaſed with his voice and quickneſs of parts, he perſuaded the young ſinger to accompany him in his retreat, where, during a conſiderable time, he took great pains in directing his ſtudies; and it is from this period that Guadagni's great reputation, as a refined and judicious ſinger, may be dated. His ideas of acting were taken much earlier from Garrick, who, when he performed in an Engliſh opera called the *Fairies*, took as much pleaſure in forming him as an actor, as Gizziello did afterwards in poliſhing his ſtyle of ſinging. After quitting Portugal, he acquired great reputation as firſt man, in all the principal theatres in Italy, and the year before his return to England, he excited great admiration by his talents, as well as diſturbance, by his caprice, at Vienna. The higheſt expectations of his abilities were raiſed by rumour, before his arrival here for the winter ſeaſon; and as an actor, he ſeems to have had no equal on any ſtage in Europe: his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and geſtures were ſo full of grace and propriety, that they would have been excellent ſtudies for a ſtatuary. But though his manner of ſinging was perfectly delicate, poliſhed, and refined, his voice ſeemed, at firſt, to diſappoint every hearer. Thoſe who remembered it when he was in England before, found it comparatively thin and feeble. For

he had now changed it to a ſoprano, and extended its compaſs from ſix or ſeven notes, to fourteen or fifteen. And let a fluid of ſix feet in depth be ſpread over more than double its uſual ſurface, and it will neceſſarily be ſhallower, though of greater extent. The Muſic he ſung was the moſt ſimple imaginable; a few notes with frequent pauſes, and opportunities of being liberated from the compoſer and the band, were all he wanted. And in theſe ſeemingly extemporaneous effuſions, he proved the inherent power of melody totally divorced from harmony and unaſſiſted even by uniſonous accompaniment. Surpriſed at ſuch great effects from cauſes apparently ſo ſmall, I frequently tried to analize the pleaſure he communicated to the audience, and found it chiefly aroſe from his artful manner of diminiſhing the tones of his voice, like the dying notes of the Æolian harp. Moſt other ſingers captivate by a ſwell or *meſſa di voce*; but Guadagni, after beginning a note or paſſage with all the force he could ſafely exert, fined it off to a thread, and gave it all the effect of extreme diſtance. And though neither his voice nor execution contributed much to charm or excite admiration, he had a ſtrong party in England of enthuſiaſtic friends and adherents, of whom, by perſonal quarrels and native caprice, he contrived to diminiſh the number very conſiderably before his departure. He had ſtrong reſentments and high notions of his own importance and profeſſion, which revolted many of his warmeſt friends, and augmented the malice of his enemies.

The ſerious operas in which he performed during the ſeaſon of 1769 and 1770, were OLIMPIADE, a paſticcio, but chiefly by Piccini, though the favourite ſong was *Quel labbro addorato*, by Bach; EZIO, by Guglielmi; and ORFEO, by Gluck (*m*). In this laſt drama his attitudes, action, and impaſſioned and exquiſite manner of ſinging the ſimple and ballad-like air: *Che farò*, acquired him very great and juſt applauſe; but in the midſt of the utmoſt public

(*m*) The unity, ſimplicity, and dramatic excellence of this opera, which had gained the compoſer ſo much credit on the Continent, were greatly diminiſhed here by the heterogeneous mixture of Muſic, of other compoſers, in a quite different ſtyle; whoſe long ſymphonies, long diviſions, and repetitions of words, occaſioned delay and languor in the incidents and action. A drama, which at Vienna was rendered ſo intereſting, as almoſt to make the audience think more of the poet than muſician, in England had the fate of all other Italian dramas, which are pronounced good or bad, in proportion to the talents and favour of the ſingers.

favour,

favour, his private difference with the Hon. Mr. Hobart, the patentee at that time, concerning an imagined affront put upon his ſiſter in favour of Zamparini, together with his determined ſpirit of ſupporting the dignity and propriety of his dramatic character, by not bowing acknowledgment, when applauded, or deſtroying all theatrical illuſion by returning to repeat an air, if encored at the termination of an intereſting ſcene, he ſo much offended individuals, and the opera audience in general, that, at length, he never appeared without being hiſſed (*n*).

In the Lent of 1770, Bach undertook oratorios at the King's theatre in the Hay-market, with Guadagni, Graſſi, Signora Guglielmi, and others, to ſing for him, and tried to recover his organ-playing; but he was too much out of practice to ſatisfy Stanley's friends, or thoſe that remembered Handel. The compoſitions he had performed, were *La Paſſione* by Jomelli, and his own *Gioas Re di Giuda*; the ſucceſs, however, was neither flattering nor profitable, though the undertaking was patroniſed and frequently honoured with the preſence of their Majeſties.

During the next ſeaſon of 1770 and 1771, in the few ſerious operas that were performed, TENDUCCI was the immediate ſucceſſor of Guadagni. This performer, who came here firſt in the time of Mattei and Potenza only as a ſinger of the ſecond or third claſs, was now ſo much improved, during his reſidence in Scotland and Ireland, as not only to be well received as firſt man on our ſtage, but, afterwards, in all the great theatres of Italy.

From May 1771 there was no ſerious opera attempted, till the arrival of MILLICO, in the ſpring of 1772. This judicious performer, and worthy man, who was not an Adonis in perſon, and

(*n*) His enemies knowing him to be *paſſion's ſlave*, frequently began an encore with which they knew he would not comply, on purpoſe to enrage the audience. Guadagni was allowed to be the fineſt billiard player in Europe; but his antagoniſts diſcovering his irritability, uſed, when he was playing for large ſums, to diſpute, as unfair, ſomething that was clearly otherwiſe, by which he was ſo agitated, as not to be a match for a child. He quitted England for the laſt time in the ſummer of 1771; in 1772 he performed at Verona, and afterwards accompanied the late Electrice Dowager of Saxony, a dilettante of the firſt order in abilities as well as rank, to Munich, where he continued till 1776, when he appeared on the ſtage, for the laſt time, at Venice. After which he ſettled at Padua in the ſervice of Sant' Antonio, where he loſt his ſight in 1786, by a paralytic ſtroke, and ſoon after his life.

whoſe voice had received its greateſt beauties from art, found the muſical part of our nation in no favourable diſpoſition towards him. The admirers of Tenducci and Guadagni, as well as the Cocchi, Guglielmi, Giardini, Vento, and Bach parties, however hoſtile in other particulars, all agreed in decrying every part of that opera in which their favourite had no concern. SACCHINI, who arrived here ſoon after, was involved in theſe cabals. None of the friends of their predeceſſors would allow that Millico could ſing or the new maſter compoſe. Violent and virulent means were uſed to poiſon, or at leaſt to ſhut the ears of the unprejudiced public; but not with much ſucceſs. Indeed, at firſt both the Muſic and performance were frequently hiſſed: but, at length, Sacchini's compoſitions were generally allowed to be admirable, and Millico's importance was manifeſted by a crouded houſe at his benefit, compoſed of the firſt perſons for taſte and rank in the kingdom; and at the end of the next ſeaſon, ſeveral who had boldly pronounced that neither Sacchini could compoſe nor Millico ſing, would have given a hundred pounds if they could have recalled their words, or made their acquaintance forget they had been guilty of ſuch manifeſt injuſtice and abſurdity.

It was during this period that *Dancing* ſeemed firſt to gain the aſcendant over Muſic, by the ſuperior talents of Mademoiſelle HEINEL, whoſe grace and execution were ſo perfect as to eclipſe all other excellence (*o*).

The firſt opera in which Millico performed was ARTASERSE, arranged by GIORDANI, and the favourite air: *Infelice, ah dove io vado*, which he ſung with great feeling and expreſſion. Graſſi was the firſt woman in this opera. In the next, which was the paſticcio of SOFONISBA, arranged, and in part compoſed, by Vento, Signora GIRELLI AGUILAR, a new principal female ſinger, firſt appeared.

(*o*) At this time crowds aſſembled at the Opera-houſe more for the gratification of the eye than the ear; for neither the invention of a new compoſer, nor the talents of new ſingers, attracted the public to the theatre, which was almoſt abandoned till the arrival of Mademoiſelle Heinel, whoſe extraordinary merit had an extraordinary recompence: for beſides the £. 600 ſalary allowed her by the Hon. Mr. Hobart as manager, ſhe was complimented with a *regallo* of ſix hundred more from the Maccaroni Club. *E molto particulare*, ſaid Cocchi the compoſer, *ma quei Ingleſi non fanno canto d' alcuna coſa ſe non è ben pagata*: "It is very extraordinary, that the Engliſh ſet no value upon any thing but what they pay an exorbitant price for."

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Her ſtyle of ſinging was good, but her voice was in decay, and her intonation frequently falſe, when ſhe arrived here; however, it was eaſy to imagine from what remained, that ſhe had been better.

In January 1773, Sacchini's firſt opera for our ſtage IL CID came out; and in the May following TAMERLANO, both admirable productions, full of taſte, elegance, and knowledge of ſtage effects. The principal ſingers in theſe operas were Millico and Girelli.

In November 1773, Mrs. Yates, who was now joint manager with Mrs. Brook, ſpoke *a poetical exordium* at the opening of the King's theatre; by which it appeared, that ſhe intended mixing plays with operas, and entertaining the public with ſinging and declamation, alternately; but permiſſion could never be obtained from the Lord Chamberlain for putting this plan into execution.

The firſt opera which was performed this ſeaſon, was LUCIO VERO, compoſed by Sacchini, in which Miſs CECILIA DAVIES, known in Italy by the name of L' INGLESINA, firſt appeared, and ſung ſeveral very agreeable airs compoſed on purpoſe for the diſplay of her neat and rapid execution, admirably. Miſs Davies has the honour of being not only the firſt Engliſhwoman who has performed the principal female parts in ſeveral great theatres of Italy, but who has ever been thought worthy of ſinging there at all. She went very young into France with her ſiſter, who was much admired for her performance on the glaſſes; and after travelling with her to Vienna, they there became connected with the family of the celebrated compoſer Haſſe and Fauſtina. Here Miſs Davies ſeems to have acquired much of that ſteady and prudent carriage of her voice, as well as recitative and action, for which ſhe has been ſo juſtly admired. Her powers of execution were at this time allowed to be unrivalled by thoſe of any other ſinger that had been heard in England. Italians and travellers uſed to confeſs, that only Gabrielli on the Continent could ſurpaſs them. Her voice, though not of a great volume, or perhaps ſufficiently powerful for a great theatre, yet was clear and perfectly in tune. Her ſhake excellent open, diſtinct, and neither ſluggiſh like the French *cadence*, nor ſo quick a to become a flutter. The flexibility of her

her throat rendered her execution of the moſt rapid diviſions fair and articulate, even beyond thoſe of inſtruments in the hands of the greateſt performers. The critics, however, though unanimous in this particular, did not ſo readily allow her excellence to be equal in the cantabile ſtyle. She took her notes judiciouſly, they readily granted; ſung them perfectly in tune; but was ſaid by ſome to want that colouring, paſſion, and variety of expreſſion, which render *adagios* truly touching. And I own that I felt myſelf more tranquil when ſhe ſung ſlow ſongs than quick. In rapid airs of bravura, if I had had as many hands as Briarius, they would have been all employed in her applauſe; but in cantabile movements, though there was nothing to blame, and much to commend, the tranſport of pleaſure and ſatisfaction was leſs violent. Indeed, if both ſtyles had been equal, ſhe would have been two diſtinct ſingers. And it very ſeldom happens that perſons poſſeſſed of much pathos, are equally admirable in rapid execution; or that ſingers remarkable for agility of voice, are gifted with the power of impreſſing ſlow notes with paſſion. And yet, from ignorance of ourſelves, or from the hope of defending weak places, ſingers more frequently try to acquire reputation by ſuch talents as they *want*, than by thoſe they *have*. Thus Shooter and Weſton, when left to themſelves at their benefits, choſe to appear in tragedy! Their fame, on comic ground, was natural right and inheritance; all they gained in tragedy was *pais conquis*.

In the ſpring ſeaſon of 1774, Sacchini produced two admirable new operas, NITTETI and PERSEO, that were performed by the ſame ſingers, except that the *Carara* ſung the ſecond woman's part in the one, and the *Marchetti* in the other. The firſt of theſe females was not without merit, but it was not of a ſpirited kind; the ſecond had a brilliant toned voice, *bel metallo di voce*, with which ſhe might have become a ſinger of the firſt claſs, if want of health had not prevented her from that perſevering practice which is ſo neceſſary to the vanquiſhing vocal difficulties *(p)*.

(p) In *Sofoniſba* and the *Cid*, MADAME SYRMEN, the ſcholar of Tartini, who was ſo juſtly admired for her poliſhed and expreſſive manner of playing the violin, appeared as a ſinger, in the part of ſecond woman; but having been *firſt woman* ſo long upon her inſtrument, ſhe degraded herſelf by aſſuming a character in which, though not deſtitute of voice and taſte, ſhe had no claim to ſuperiority.

In November the new ſeaſon began with ALESSANDRO NELL' INDIE, new ſet by CORRI, a young compoſer of genius; but his name was not ſufficiently blazoned to give his opera much eclat, or, indeed, to excite the attention it deſerved. The articles of Millico and Miſs Davies being expired, Rauzzini began his career on our opera ſtage this winter, with the Schindlerin, who had performed with him at Venice, previous to his arrival in England.

VENANZIO RAUZZINI was at this time a beautiful and animated young man, as well as an excellent muſician, who not only knew his own buſineſs well as a ſinger, but that of a compoſer: being as able to ſet an opera as to ſing in it(q). His voice was ſweet, clear, flexible, and extenſive; being in compaſs more than two octaves. But it was not powerful when I heard it at Munich, two years before; and it was perhaps daily rendered more feeble by his applying cloſely to compoſition. He played the harpſichord neatly, and had a real genius for writing, which inclined him to devote that time to the pen and the improvement of his hand, which, in his ſtation, would have been better beſtowed in nurſing and exerciſing his voice. It was ſome time before his abilities were felt by the public here, to the favour of which nothing can ſo ſpeedily convey the merits of a ſinger as a *great* and powerful voice: however, his taſte, fancy, and delicacy, together with his beautiful perſon and ſpirited and intelligent manner of acting, before the ſeaſon was over, gained him general approbation.

The moderate abilities, and more feeble voice of the female ſinger SCHINDLERIN, were advantages to *him*, though none to the public. She was engaged at his recommendation, was a native of Germany, young, and by many thought handſome. Her figure was elegant and graceful on the ſtage, and ſhe was a good actreſs. Off the ſtage, however, ſhe was coquettiſh, ſilly, and inſipid. Her voice was a mere thread, for the weakneſs of which there was neither taſte nor knowledge to compenſate. Indeed, ſhe always appeared *on* the ſtage, what ſhe really was *off* it, Rauzzini's ſcholar; and ſhe was ſo inferior to him in voice and abilities, that he

(q) *Piramo e Tiſbe*, and *La Veſtale*, may be inſtanced in proof of this aſſertion.

thought

thought it neceſſary to lower himſelf to her level, in order to make her appear to more advantage. It is injudicious and dangerous to conſult either the firſt man or the firſt woman, of an opera, about the performers they are to contend with for fame. Millico wiſhed to ſing with no better performer than his young and inanimate ſcholar, the Carrara. Gabrielli long made it a condition of her coming to England, that Manzoletto ſhould be the firſt man; and Rauzzini made ſeveral ingenious manœuvres to have the Schindlerin for his partner a ſecond ſeaſon. Singers of nearly equal abilities, though of different kinds, regard one another with horror; reciprocally imagining that all the applauſe gained by their colleague is at their own expence.

Lovattini, who had merited and enjoyed the public favour during eight years, having left England this ſummer, TREBBI, a new buffo, was engaged to ſupply his place; but his voice was not ſo ſweet, his taſte ſo good, or his humour ſo riſible, as thoſe of his predeceſſor. Signora SESTINI came here about the ſame time, from Liſbon, as *prima buffa*. When ſhe firſt appeared on our ſtage in *La Marcheſa Giardiniera*, by Anfoſſi, her face was beautiful, her figure elegant, and her action graceful. Her voice, though by nature not perfectly clear and ſweet toned, had been well directed in her ſtudies, and ſhe ſung with conſiderable agility, as well as taſte and expreſſion.

The moſt memorable muſical event of the next ſeaſon, 1775 and 1776, was the arrival of the celebrated CATERINA GABRIELLI, called early in life *La Cuochetina*, being the daughter of a cardinal's cook at Rome. She had, however, no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron. Her reputation was ſo great, before her arrival in England, for ſinging and caprice, that the public, expecting perhaps too much of both, was unwilling to allow her due praiſe in her performance, and too liberal in aſcribing every thing ſhe ſaid and did to pride and inſolence. It having been reported that ſhe often feigned ſickneſs, and ſung ill when ſhe was able to ſing well, few were willing to allow ſhe *could* be ſick, or that ſhe ever ſung her beſt while ſhe was here; and thoſe who

who were inclined to believe, that ſometimes ſhe might perhaps have exerted herſelf, in pure caprice, thought her voice on the decline, or that fame, as uſual, had deviated from truth in ſpeaking of her talents. Her voice, though of an exquiſite quality, was not very powerful; and her chief excellence having been the rapidity and neatneſs of her execution, the ſurprize of the public muſt have been diminiſhed, on hearing her after Miſs Davies, who ſung in the ſame ſtyle many of her ſongs, with a neatneſs ſo nearly equal, that common hearers could diſtinguiſh no difference. There were, however, a few fair and diſcriminating critics, who diſcovered a ſuperior ſweetneſs in the natural tone of the Gabrielli's voice; an elegance in the finiſhing her muſical periods or paſſages; and an accent and preciſion in her diviſions, not only ſuperior to Miſs Davies, but to every ſinger of her time. As an actreſs, though of low ſtature, there were ſuch grace and dignity in her geſtures and deportment, as caught every unprejudiced eye; indeed, ſhe filled the ſtage and occupied the attention of the ſpectators ſo much, that they could look at nothing elſe while ſhe was in view. Her freaks and *eſpiegleries* which had fixed her reputation, ſeem to have been very much ſubdued before her arrival in England. In converſation ſhe ſeemed the moſt intelligent and beſt bred virtuoſa with whom I had ever converſed; not only on the ſubject of Muſic, but on every ſubject concerning which a well educated female, who had ſeen the world, might reaſonably be expected to have obtained information. She had been three years in Ruſſia previous to her arrival in England, during which time no peculiarities of individual characters, national manners, or court etiquette, had eſcaped her obſervation. In youth, her beauty and caprice had occaſioned a univerſal delirium among her young countrymen, and there were ſtill remains of both ſufficiently powerful, while ſhe was in England, to render credible their former influence. With reſpect to the rapidity of her execution, it was never ſo exceſſive as to ceaſe to be agreeable; in ſlow movements her pathetic powers, like thoſe in general of performers the moſt renowned for agility, were not ſufficiently touching or effectual to occaſion diſputes concerning her *genre*. Soon after ſhe quit-

ted England, ſhe retired to Bologna, where ſhe ſtill reſides in private tranquillity, after all the ſtorms which her beauty and talents had occaſioned, while ſhe remained in the ſervice of the public.

The operas in which the Gabrielli performed, during her reſidence in England, were DIDONE, chiefly by Sacchini; CAJO MARIO, by Piccini; and LA VESTALE, by Vento. The dancing was at this time attractive: the principal performers being Fierville and Baccelli, ſerious; and the two Valouys, in *demi-caractere*.

At this time, there was no male ſinger, *di gran grido*, in England, except Rauzzini, who more frequently pleaſed than ſurpriſed his audience; but it was during this period, that the proprietors of the *Pantheon* ventured to engage the AGUJARI, at the enormous ſalary of £. 100 a night, for ſinging two ſongs only! And yet, however exorbitant the demand, or imprudent the compliance with it may ſeem, the managers of this moſt elegant and ſuperb building, which would have done honour to Greece at its moſt ſplendid period of taſte and magnificence, have ſince involved the propietors in diſgrace and ruin, by going a more œconomical way to work. Indeed, in ſubſequent undertakings, they have more frequently had money to pay than receive; for, notwithſtanding ſo much was diſburſed to the Agujari, much was likewiſe cleared, and the dividend was more conſiderable than it has ever been ſince that memorable æra.

LUCREZIA AGUJARI was a truly wonderful performer. The lower part of her voice was full, round, of an excellent quality, and its compaſs, after ſhe quitted its natural regiſter, which it was to be wiſhed ſhe had never done, beyond any one we had then heard. She had two octaves of fair natural voice, from A on the fifth line in the baſe, to A on the ſixth line in the treble, and beyond that, in *alt*, ſhe had in early youth more than another octave; as Sacchini told me, he had heard her go up to B b in *altiſſimo*. Her ſhake was open and perfect, her intonation true, her execution marked and rapid; and her ſtyle of ſinging, in the natural compaſs of her voice grand and majeſtic: though the pathetic and tender were not what her manner or figure promiſed, yet ſhe had expreſſions ſometimes, that were truly touching, and ſhe would have been as capable of exciting

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univerſal pleaſure, as admiration, if ſhe had been a little leſs violent in the delivery of her paſſages, and her looks had been more tempered by female ſoftneſs and timidity (*r*). She ſung hardly any other Muſic while ſhe was here than her huſband's, Signor Colla, which, though often good, was not of that original and varied caſt which could ſupply the place of every other maſter, ancient and modern.

In 1776, a new Neapolitan compoſer was engaged for the opera, Signor TOMASO TRAETTA; but, though an able maſter of great reputation, he arrived here too late: for Sacchini had already taken poſſeſſion of our hearts, and ſo firmly eſtabliſhed himſelf in the public favour, that he was not be ſupplanted by a compoſer in the ſame ſtyle, neither ſo young, ſo graceful, or ſo fanciful as himſelf. Traetta, who was one of the laſt ſcholars of Durante, had, previous to his arrival in England, after compoſing for all the great theatres of Italy, been invited to Vienna and Peterſburg, where he increaſed his reputation. In his younger days he poſſeſſed much original genius and fire, and compoſed many operas which will bear a compariſon with the beſt works of the moſt celebrated maſters of his own and later times; particularly, *Armida* and *Ifigenia*, two grand operas with choruſes and ballets, which he produced at Vienna in 1759 (*s*). Though many excellent ſongs and ſcenes of his compoſition have been introduced in paſticcio operas, yet I can remember but two entire dramas of this maſter that were executed here: *Germondo*, a ſerious opera, and *La Serva Rivale*, a burletta (*t*).

ANNA POZZI arrived here in autumn 1776, as ſucceſſor to the Gabrielli; but though young, handſome, and poſſeſſed of a voice uncommonly clear, ſweet, and powerful, yet her want of experience, both as a ſinger and actreſs, rendered her reception not very flattering, after ſo celebrated a performer as Gabrielli; though the public had never been partial, or, I think, juſt to her, while ſhe was in

(*r*) This great ſinger died at Parma, in 1783.

(*s*) *Ifigenia*, though never exhibited on our ſtage, had lately the advantage of being admirably performed at Mrs. Blaire's, by herſelf and friends, who, among dilettanti, are of the firſt claſs for voice and ſtyle of ſinging.

(*d*) Traetta died in 1779.

England. Before the ſeaſon was far advanced, Pozzi was ſuperſeded by Miſs Davies; and after this degradation ſhe generally appeared as ſecond woman, in which character ſhe was always thought more ſuperior to ſingers of that rank, than any of the firſt women to whom ſhe was obliged to give the *pas*, were to herſelf. The ſpirit and brilliancy of her voice, with more ſtudy and experience, have ſince rendered her one of the beſt and moſt admired female ſingers in Italy (*u*).

The muſical annals of this period require ſome account of MATTHIAS VENTO, who, about 1763, was invited hither by Giardini, during his management of the opera and Manzoli's performance. Vento's genius never approached the ſublime; however, his melody was totally free from vulgarity, and, though not new, was always pleaſing and graceful. On which account, and perhaps by the aſſiſtance of Italian politics, he had the honour of defeating Bach; of whoſe opera of *Adriano* perhaps too much was expected, but Vento's *Demofoonte*, of which no hopes were formed, gained infinitely more applauſe, and a much longer run. It was even revived the next year, on the arrival of Guarducci. This compoſer's harpſichord pieces are flimſy, and ſo much alike, that the invention, with reſpect to melody and modulation of the eight ſets, may be compreſſed into two or three movements. In theſe ſonatas, as well as in his ſongs, he avoids vulgar paſſages, and has a graceful, eaſy, and flowing melody; but his baſes are too like Alberti's, and his trebles too like one another, either to improve the hand or delight the ear. He had a great number of ſcholars, which enſured the expence of printing his pieces, though not their general and public favour. One or two ſets of ſuch eaſy compoſitions would, indeed, have been very uſeful to ſcholars in the firſt ſtages of their execution; but eight books, in which there is ſo little variety, can never be wanted, or indeed borne, but by thoſe who think it right implicitly to receive all their maſter's preſcriptions. His duos

(*u*) Mr. Sheridan during his opera regency, uſed to ſay, with great ſagacity, when ſhe was on the point of quitting England, that it would be worth a manager's while to engage her for ſix years hence, on *ſpeculation*.

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for voices are alike trivial and unintereſting, and the opera of *Artaſerſe*, which he compoſed for the *Harmonic Meeting*, that was ſet up in 1771 by the friends of Guadagni and Giardini againſt the great opera, under the management of Mr. Hobart, which people of the firſt rank were ſo impatient to hear in a clandeſtine way, as to run the riſk of pains and penalties for it, when publiſhed, appeared to have leſs merit and novelty than any one of his former works (*x*).

After the departure of Agujari for the ſecond and laſt time, the managers of the Pantheon engaged the GEORGI, a young ſinger ſince married to Banti, the dancer, as her ſucceſſor. A meaſure adopted merely on ſpeculation. She was the daughter of a *Gondoliere* at Venice, and for ſome time a piazza performer in that city. After this exerciſe of her natural vocal powers, ſhe ſung her way to Lyons, where ſhe performed in coffee-houſes for ſuch ſmall donations as are uſually beſtowed on itinerant talents in ſuch places. Hence, by the power of ſong, ſhe was conveyed and *bien nourrie* to Paris, where her voice was ſo much admired, that after very little teaching by ſome of her countrymen whom ſhe met with there, ſhe was permitted to ſing at the *concert ſpirituel*. Here the applauſe was ſo loud that it ſoon reached England, and inclined the proprietors of the Pantheon to engage her for three ſeaſons, upon condition that 100*l.* a year ſhould be deducted out of her ſalary, for the payment of an able maſter to cultivate her voice. Sacchini was the firſt appointed to this office; but ſoon found her ſo idle and obſtinate, that he quitted her as an incurable patient. She was next aſſigned to Signor Piozzi, whoſe patience was likewiſe exhauſted before ſhe became a perfect ſinger (*y*). Since her return to her own country, where the *air* is more favourable to good ſinging than in any other, ſhe has improved, by example, perhaps, more than precept, ſo much, that ſhe now is

(*x*) Vento died in 1777, very rich, as there was every reaſon of induſtry, parſimony, and avarice, to imagine; but by ſome ſtrange diſpoſition of his property and affairs, none of his effects could be found at his death; and his widow and her mother were left wholly deſtitute of ſupport, but from charity and the loweſt menial labour.

(*y*) Abel, after theſe unſucceſsful trials, took her in hand, and in pure love for her voice and perſon gave her inſtruction at his lodgings in the country, which being then at *Fulham*, gave occaſion to one of her countrymen, who had long tried in vain to find Abel in town, to ſay, that he deſpaired of ever meeting with him, for he was always going to *Fooliſh*.

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frequently employed as firſt woman in the operas of the principal cities of Italy; an honour to which ſhe is well entitled, if an old adage of that country is true: that "there are a hundred requiſites neceſſary to make a good ſinger, of which, whoever is gifted with a fine voice has ninety-nine."

The principal ſingers at the opera in London during the ſeaſon of 1777 and 1778, were FRANDESCO RONCAGLIA, and FRANCESCA DANZI, afterwards Madame *Le Brun*. The dramas in which they ſung, beſides paſticcios, were CRESO and ERIFILE, by Sacchini.

Roncaglia had an elegant face and figure; a ſweet toned voice; a chaſte and well diſciplined ſtyle of ſinging; hazarded nothing, and was always in tune. The beſt part of his voice, which was a ſoprano, was from D to A, he ſometimes went to C, but not eaſily. Both his voice and ſhake were feeble; and of the three great requiſites of a complete ſtage ſinger, pathos, grace, and execution, which the Italians call *cantabile*, *grazioſa*, and *bravura*, he was in perfect poſſeſſion of only the ſecond. As his voice is merely a *voce di camera*, his ſinging in a room, when confined to the *grazioſa*, leaves nothing to wiſh. He is of the Bologna ſchool, formed by Bernacchi, and reminds his hearers of one of that maſter's beſt ſcholars, Guarducci. As Signora Danzi, now Madame Le Brun, had a voice well in tune, a good ſhake, great execution, a prodigious compaſs, and great knowledge of Muſic, with youth, and a face and figure far from diſagreeable; it ſeems difficult to account for the little pleaſure her performance afforded to perſons accuſtomed to good Italian ſinging. However, the problem certainly admits of a ſolution, if it be conſidered, that the natural tone of her voice is not intereſting; that ſhe had never been in Italy, and had been conſtantly imitating the tone and difficulties of inſtruments; that her chief labour and ambition had been to ſurpriſe, concluding perhaps that wonder however excited includes pleaſure; and forgetting that though an ounce of ſalt may make a ſoup or ragoût ſufficiently ſavoury, yet that two ounces will ſpoil it; in ſhort, forgetting that ſhe is not a bird in a buſh or a cage, and that from a human figure, repreſenting a princeſs or great per-

ſonage, it is natural for an audience to expect human paſſions to be expreſſed in ſuch tones, and with ſuch art and energy, as will not degrade an individual of our own ſpecies, into a being of an inferior order (z).

In 1777, two new comic ſingers appeared in PAESIELLO's burletta of *Le due Conteſſe:* JERMOLI and the TODI. The manner of ſinging of the tenor Jermoli, more reſembled that of a German, than an Italian; but neither in voice, taſte, nor action, did his performance ever ſurpaſs mediocrity. And as for Signora Todi, ſhe muſt have improved very much ſince ſhe was in England, or we treated her very unworthily; for though her voice was thought to be feeble and ſeldom in tune while ſhe was here, ſhe has ſince been extremely admired in France, Spain, Ruſſia, and Germany, as a moſt touching and exquiſite performer.

In autumn 1778, the lyric theatre opened with a well ſelected and agreeable paſticcio, called DEMOFOONTE, in which the two principal ſingers, Pacchierotti and Bernaſconi, appeared on our ſtage for the firſt time. Of BERNASCONI little is to be ſaid, but that ſhe had a neat and elegant manner of ſinging, though with a voice that was feeble and in decay. But to deſcribe with diſcrimination the uncommon and varied powers of Pacchierotti would require a diſtinct diſſertation of conſiderable length, rather than a ſhort article incorporated in a general hiſtory of Muſic. We are, however, now arrived at a period of time when praiſe and cenſure are equally dangerous, and when little information can be communicated to the reader, with which he is not already acquainted. There are few ſubjects on which the opinions of men differ more than on the merit of public performers, particularly of the vocal kind. Some having been previouſly pleaſed by another voice and ſtyle of ſinging, liſten unwillingly, and with a determination to hear nothing but defects; while others, unable to judge for themſelves, have not

(z) In the ſummer of 1778 ſhe went into Italy and ſung at Milan with Pacchierotti, Rubinelli, and the Balducci; and during this journey it was imagined that ſhe would have improved her ſtyle of ſinging; but travelling with her huſband, an excellent performer on the hautbois, ſhe ſeems to have liſtened to nothing elſe; and at her return to London ſhe copied the tone of his inſtrument ſo exactly, that when he accompanied her in diviſions of thirds and ſixths, it was impoſſible to diſcover who was uppermoſt.

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the courage to truſt to their own feelings, without authority. Judgment and candour, the guides of ſo inconſiderable a part of an audience, too ſeldom ſpeak loud, or endeavour to make proſelytes, to have much weight or influence in fixing the character of a new ſinger. Indeed, nothing but a fine voice and uncommon powers of execution are ſure of general applauſe; while original genius, taſte, feeling, and refinement, are often friendleſs and unnoticed.

GASPARO PACCHIEROTTI, born in the Roman ſtate, ſeems to have begun his career in 1770, at Palermo in Sicily, where he continued during 1771. In 1772, he was the principal ſinger in the great theatre of San Carlo at Naples, with the De Amicis. In 1773, at Bologna; 1774, at Naples again. In 1775, at Milan, with the Taiber; 1776, at Forli; 1777, at Genoa and Milan; and in 1778, at Lucca and Turin, previous to his arrival in England, where his reputation had penetrated a conſiderable time, and where Signor Piozzi, who had heard him at Milan, ſung ſeveral airs after his manner, in a ſtyle that excited great ideas of his pathetic powers. The Travels of Captain Brydone had likewiſe contributed to raiſe public expectation; indeed, my own was excited ſo much, that I eagerly attended the firſt general rehearſal, in which though he ſung *ſotto voce* under a bad cold in extreme ſevere weather, my pleaſure was ſuch as I had never experienced before. The natural tone of his voice is ſo intereſting, ſweet, and pathetic, that when he had a long note, or *meſſa di voce*, I never wiſhed him to change it, or to do any thing but ſwell, diminiſh, or prolong it in whatever way he pleaſed, to the utmoſt limits of his lungs. A great compaſs of voice downwards, with an aſcent up to B b and ſometimes to C in alt, with an unbounded fancy, and a power not only of executing the moſt refined and difficult paſſages of other ſingers, but of inventing new embelliſhments, which, as far as my muſical reading and experience extended, had never then been on paper, made him, during his long reſidence here, a new ſinger to me every time I heard him. If the different degrees of ſweetneſs in muſical tones to the ear might be compared to the effects of different flavours on the palate, it would perhaps convey my idea of its perfection

fection by ſaying that is as ſuperior to the generality of vocal ſweetneſs, as that of the pine apple is, not only to other fruits, but to ſugar or treacle. Many voices, though clear and well in tune, are yet inſipid and unintereſting, for want of piquancy and flavour. A more perfect ſhake on ſhort notice, and in every degree of velocity, I never heard. His execution of rapid diviſions was ſo true and diſtinct, that, with a loud and vulgar-toned voice, he would have been admired as a bravura ſinger; but the natural tone, and, if I may ſo call it, ſentimental expreſſion and character of his voice, is ſuch, as to make many hearers lament his condeſcending to rival the lark, or ever, even in pathetic ſongs, quitting ſimplicity in order to change or embelliſh a paſſage in the moſt new, artful, or ingenious manner poſſible. But to lovers and judges of Muſic who conſtantly attend the opera, it ſeems deſirable that the performers, during the run of a muſical drama, ſhould have the power of ſtimulating attention to an air often repeated, by a variety of new graces and ornaments, which, in ſome meaſure, renovate a ſong every time it is performed; yet though Pacchierotti poſſeſſed this power far beyond any ſinger I had heard, the public, frequently poiſoned by the ſhafts of envious profeſſors, and perhaps dilettante, was always more inclined to cenſure than duly commend this talent; for which I can no otherways account, unleſs this ſeeming injuſtice ſtill proceeded from the wiſhes of an audience to hear more of the ſweet tones of his natural voice, undiſturbed by art or ſcience.

That Pacchierotti's feeling and ſenſibility are uncommon, is not only diſcoverable by his voice and performance, but countenance, in which, through a benign and benevolent general expreſſion, there is a conſtant play of features, which manifeſts the ſudden workings and agitations of his ſoul. He is an enthuſiaſt in his art, and feels the merit of a compoſition and performance with true Italian energy. Nice and faſtidious in criticiſing himſelf, he conſequently does not gratify frivolous and doubtful claims upon his admiration or applauſe; but to *real* and intrinſic merit, I never met with more candour, or heard more judicious and zealous panegyric beſtowed from one profeſſor to another.

To hearers not accuſtomed to the refinements of ſinging, his extempo-

extemporaneous flights and diviſions were ſo new, that they at firſt were doubtful whether to blame or commend. But as the true criterion of merit in the arts, is to improve on examination, all perſons of knowledge and feeling conſtantly experienced encreaſing pleaſure at each performance, however frequent the opportunities may have been of gratifying their wiſh to hear him.

He is not gifted with a very robuſt conſtitution, nor was his cheſt proof againſt the rude and ſudden attacks of our climate; ſo that though he was never obliged by indiſpoſition to be abſent from the ſtage when his duty called him thither, above once or twice during four years reſidence among us, yet his voice was ſometimes affected by ſlight colds, from which the ſtouteſt natives are not exempt; but when it was quite in order and obedient to his will, there was a perfection ſo exquiſite in tone, taſte, knowledge, ſenſibility, and expreſſion, that my conceptions in the art could not imagine it poſſible to be ſurpaſſed.

The low notes of his voice were ſo full and flexible, that in private, among his particular friends and admirers, I have often heard him ſing Anſani's and David's *tenor* ſongs in their original pitch, in a moſt perfect and admirable manner, going down ſometimes as low as B b on the ſecond line in the baſe.

It appears that in his youth, when his cheſt was ſtrong, while ſtimulated by a love of perfection and a determination to execute every conquerable difficulty, he ſtudied with ſuch unremitting diligence and aſſiduity as have enabled him to execute, *at ſight*, in all clefs, and in every ſtyle of compoſition, the moſt difficult ſongs that have been compoſed, with ſuch facility, preciſion, and expreſſion, as if he had long peruſed and prepared them for public performance. This I have often ſeen him do in original ſcores, that it was impoſſible for him ever to have ſeen before. He was the only modern ſinger that of late years I had found able to enter into the ſtyle of compoſers and performers of paſt times; but being an excellent mimic, he ſeems never to have heard a ſinger of great abilities without remembering the particular traits, inflexions, tone of voice, and expreſſions, which rendered him or her famous. Though he ſeemed to have a particular zeal for the ſucceſs of his

friend Bertoni's compoſition at the opera; yet I never perceived a want of ardour in his performance of Sacchini's Muſic, particularly in *Rinaldo*, where he ſung with as much energy, taſte, and expreſſion, as ever it was poſſible for him to manifeſt on any occaſion. And in concerts, he treated the audience with a greater variety of maſters in the ſongs he ſelected than any ſinger of my time had ever done. At the Hay-market he was uſually obliged to lower his performance, particularly duets, to the level of a firſt woman of very moderate abilities, we except Madame Le Brun, who was however ſo cold and inſtrumental in her manner of ſinging, that they did not well accord together. I know, there were many frequenters of concerts, who called themſelves lovers of Muſic and judges of ſinging, and yet diſliked both his voice and manner, and did not ſcruple to ſay that he had never ſung a note in tune during his reſidence in this country; which was ſuch an inſult upon the ears and feelings of his admirers, that they, in revenge, flatly denied their claims to ſuperior knowledge, taſte, or experience in ſuch matters.

Almoſt every great ſinger unites himſelf in intereſt and friendſhip with ſome particular compoſer, who writes to his peculiar compaſs of voice, talents, and ſtyle of ſinging. Thus Manzoli and Peſcetti, Guarducci and Sacchini, Millico and Gluck, the Agujari and Colla, and Pacchierotti and Bertoni, were cloſely connected.

FERDINANDO BERTONI, of *Salo*, a little iſland in the neighbourhood of Venice, who accompanied Pacchierotti to England, has been upwards of forty years a dramatic compoſer; having ſet the opera of *Orazio Curiazio* for the theatre of San Caſſiano at Venice, in 1746; and ſince that time he has not only been often employed for that city, where he has been long maeſtro of the conſervatorio of the *Mendicanti*, but for all the principal theatres of Italy, particularly that of Turin, where he has been opera compoſer at ſeven different carnivals *. Sacchini was in too high favour

* Upon the death of Galuppi, in 1785, Bertoni was appointed maeſtro di capella to St. Mark's church and the ſtate of Venice, the moſt honourable and lucrative employment at which a muſical compoſer in Italy can aſpire.

here at the time of Bertoni's arrival in London for his ſucceſs to be very conſiderable. Though the invention of this maſter is not very fertile, his melody is graceful and intereſting; and though he never had perhaps ſufficient genius and fire to attain the ſublime, yet he is conſtantly natural, correct, and judicious; often pleaſing, and ſometimes happy. His opera of *Quinto Fabio*, which had twelve repreſentations in England, was previouſly performed twenty times at Padua with the greateſt applauſe. Indeed, a conſiderable part of its ſucceſs, both here and in Italy, may be juſtly aſcribed to the admirable manner in which his friend Pacchierotti performed the part of Fabio, where he appeared not only as a great ſinger, but an intelligent and ſpirited actor.

On the firſt arrival of Pacchierotti in England, when the Bernaſconi was firſt woman, Coppola, a languid and unintereſting ſoprano, ſecond man, and Pozzi ſecond woman; Adamberger was the tenor, who with a better voice would have been a good ſinger; with Micheli for all work, and his ſcholar Rovedino, a very young ſinger with a well toned baſe voice, who brought up the rear.

In the ſummer of 1779, Pacchierotti went to Italy; and Roncaglia, who, during the applauſe he received in ſinging: *So che fedele*, a graceful air in Sacchini's opera of *Creſo*, had been haſtily engaged for another ſeaſon, before Pacchierotti had been heard, returned to ſupply his place, as Madame Le Brun did that of the Bernaſconi.

At the end of Roncaglia's ſecond ſeaſon, 1780, Pacchierotti came again to England, and continued the principal ſinger at the opera till after the Commemoration of Handel, in 1784. During which time, if Madame Le Brun be excepted, we were unfortunate in all the firſt women with whom he appeared. Theſe were the Prudom, a young ſinger with a voice which ſtudy and experience, had ſhe been allowed a longer life, might have rendered fit for the place ſhe only ſupplied occaſionally, till the arrival of the MACCHERINI, who diſappointed every hearer. Nor were the expectations of the public better gratified on the arrival of *Signora* MORIGI, daughter of the buffo caricato of that name, who on his firſt

firſt coming to England in 1766, ſo admirably performed the part of *Tagliaferro*, the German ſoldier in the *Buona Figliuola*; but alas! his long ſervices were not ſufficient to render the public partial to his daughter, who in the autumn of 1782, when ſhe appeared in the opera of *Medonte*, aſtoniſhed the audience, not by the powers ſhe *had*, but by thoſe ſhe *wanted*; for it was hardly poſſible to account for ſuch a ſinger having been recommended, or thought of, for the firſt woman of a ſerious opera, or indeed of *any* opera. She was not only much limited in her taſte, ſtyle, and knowledge, but in total want of voice. In recitative ſhe had not one muſical tone; and in her ſongs the greateſt efforts ſhe made amounted to little more than a ſhriek, except about three notes at the top of her compaſs, (F, G, and A,) on which, when ſhe had time allowed for it, ſhe could make ſomething like a ſwell. She was young, had a pretty figure, and, with teeth, would have been handſome. Signora LUSINI, and other female ſingers, were tried with Pacchierotti before his departure, but unſucceſsfully (*a*).

On his arrival in London the ſecond time, he found the tenor, ANSANI, here, who, though he diſputed Roncaglia's claims to ſuperiority, ſubmitted, with more than his uſual patience, to Pacchierotti's ſupremacy. This performer had one of the beſt tenor voices I ever heard on our opera ſtage. It was ſweet, powerful, even, and of great compaſs and volubility. Nor could any defect be juſtly aſcribed to it, except perhaps a little want of variety, ſpirit, and animation, in ſinging *allegros*, to diſtinguiſh joy from ſorrow. For there was a natural melancholy and pathos in his tones on all occaſions, which rendered his performance ſomewhat monotonous. His ſhake was not good, and he was not a deep muſician. However, the ſame critics who cenſured Pacchierotti's licentiouſneſs in changing and embelliſhing his airs, were moſt ſevere on Anſani's want of thoſe powers. The truth is, that he was too good for a firſt ſinger, of ſuch limited talents as Roncaglia, to like; they had

(*a*) The airs in which Pacchierotti's natural ſweetneſs of voice, taſte, expreſſion, and general powers of pleaſing ſeem to have made the deepeſt impreſſion, were: *Miſero pargoletto*, by Monza, in Demofoonte; *Non temer*, by Bertoni, in the ſame opera; *Dolce ſpeme*, by Sacchini, in Rinaldo; and *Ti ſeguirò fedele*, in Olimpiade, by Paeſiello.

diſagreed in Italy, and here their enmity broke out anew, with double violence. Sacchini took ſides in the diſpute, and Anſani being neither of an humble, patient, or conciliating diſpoſition, was in a perpetual warfare during the two ſeaſons he remained in this country.

His figure and countenance on the ſtage were good; he was tall, thin, and had the look of a perſon of high rank. He told me, I believe with great truth, that he was *ſempre in guai*, always in affliction and vexation, from the natural irritability of his temper, and the quarrels and ill-ſucceſs of his peeviſh, affected, and unfortunate wife; who, if ever ſhe *had* a voice, loſt it before her arrival in this country. I never could receive any pleaſure from her performance; every note, feeble as it was, ſhe ſqueezed out with ſuch difficulty, and with a look ſo croſs and miſerable, that after her firſt exhibition I never wiſhed more either to ſee or hear the *Signora Maccherini*, who was ſo proper a match for her huſband in ſweetneſs of diſpoſition, that in Italy, when employed in the ſame theatre, if one happened to be applauded more than the other, they have been known *mutually* to employ perſons to hiſs the ſucceſsful rival (*b*).

The comic opera in England, after the departure of Lovattini, ſeemed to be in a languid and declining ſtate. TREBBI's performance was never very attractive; and that of his ſucceſſor, JERMOLI, was ſtill more feeble, and leſs in favour with the public. The ſame may be ſaid of VIGANONI, with ſome ſmall diminution of praiſe. But he, or rather the managers, had the advantage of a very captivating *prima buffa* in the MADDALENA ALLEGRANTI, who ſupplied his defects, and was ſoon diſtinguiſhed by the public. Her firſt appearance ſeems to have been at Venice in 1771, and after ſinging at ſeveral other Italian theatres, in 1774, ſhe went into Germany, where ſhe continued to perform at Manheim and Ratiſbon, till the year 1789, when

(*b*) The Maccherini is ſaid to have been once a very agreeable ſinger, and conſiderable favourite on the Continent. Soon after her firſt appearance, ſhe ran away with an Engliſh nobleman from the theatre at Florence, in her ſtage dreſs, before the performance was over.

ſhe

ſhe returned to Venice, and after ſinging there at the theatre of San Samuele, during the carnival, ſhe came to England in 1781. Her voice was very ſweet and flexible, though not very powerful. Her taſte, cloſes, and variety of paſſages in the *Viaggiatori Felici*, compoſed by Anfoſſi, which was the firſt burletta in which ſhe appeared on our ſtage, were univerſally admired. However, after ſhe had been heard in the *Contadina in Corte*, of Sacchini, and in Anfoſſi's *Vecchi Burlati*, it was found by ſome that her *riffioramenti* were not inexhauſtible, and by others, that ſhe did not always ſing perfectly in tune. In 1783, ſhe returned again to Germany, and is now (1788) at Dreſden in the ſervice of the court of Saxony.

Within theſe laſt ten years, DANCING ſeems to have encroached upon Muſic, and inſtead of being a dependant or auxiliary, is aiming not only at independency, but tyranny. During the laſt century, dancing had very little ſhare of importance in a muſical drama. As the Britiſh government conſiſts of three eſtates: King, Lords, and Commons, ſo an opera in its firſt inſtitution conſiſted of *Poetry*, *Muſic*, and *Machinery*: but as politicians have obſerved, that the ballance of power is frequently diſturbed by ſome one of the three eſtates encroaching upon the other two, ſo one of theſe three conſtituent parts of a muſical drama generally preponderates, at the expence of the other two. In the firſt operas POETRY ſeems to have been the moſt important perſonage; but about the middle of the laſt century, MACHINERY and DECORATION ſeemed to to take the lead, and diminiſhed the importance both of Muſic and poetry. But as the art of ſinging and dramatic compoſition improved, MUSIC took the lead, and poetry and decoration became of leſs conſequence, till the judgment of Apoſtolo Zeno, and the genius of Metaſtaſio, lifted lyric poetry far above its uſual level. But a fourth and new eſtate ſeems to have ſprung up in DANCING, which has almoſt annihilated the influence of the former three. Yet it ſeems for the common intereſt that no one of the conſtituent parts of a muſical drama ſhould arrogate to itſelf more than its due ſhare of notice. If poetry and Muſic are degraded into humble dependants on dancing, the ſtory of the drama had better

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be told in pantomime; and as articulation is unneceſſary, let the fiddle do the reſt.

After the departure of Mademoiſelle Heinel, no dancing had ſo much delighted the frequenters of the opera as that of M. Veſtris le Jeune and Mademoiſelle Baccelli, till the arrival of M. Veſtris l' Ainé, when pleaſure was ſublimed into ecſtacy. In the year 1781, Pacchierotti had been heard ſo frequently, that his ſinging was no impediment to converſation, or even to animated narrative and debate; but while the elder Veſtris was on the ſtage, if during a *pas ſeul*, any of his admirers forgot themſelves ſo much as to applaud him with their hands, there was an inſtant check put to his rapture by a choral hu—ſh! For thoſe lovers of Muſic who talked the loudeſt when Pacchierotti was ſinging a pathetic air, or making an exquiſite cloſe, were now thrown into agonies of diſpleaſure, leſt the graceful movements *du dieu de la dance*, or the attention of his votaries, ſhould be diſturbed by audible approbation. Since that time, the moſt mute and reſpectful attention has been given to the manly grace of Le Picq, and light fantaſtic toe of the younger Veſtris; to the Roſſis, the Theodores, the Coulons, and the Hilligſburgs, while the poor ſingers have been diſturbed, not by the violence of applauſe, but the clamour of inattention.

The year 1784 was rendered a memorable æra in the annals of Muſic by the ſplendid and magnificent manner in which the birth, genius, and abilities of HANDEL, were celebrated in Weſtminſter Abbey and the Pantheon, by five performances of pieces ſelected from his own works, and executed by a band of more than 500 voices and inſtruments in the preſence and under the immediate auſpices of their Majeſties and the firſt perſonages in the kingdom. This event, ſo honourable to the art of Muſic and an illuſtrious artiſt, and ſo worthy of a place here, having been minutely recorded already in a diſtinct work (*c*), I ſhall only add, that this celebration has been ſince eſtabliſhment into an annual muſical feſtival for charitable

(*c*) *Account of the muſical Performances in* COMMEMORATION OF HANDEL, by the author of this hiſtory, written and publiſhed for the benefit of the MUSICAL FUND; an eſtabliſhment which his Majeſty having ſince deigned to honour with his patronage, the members and guardians have been permitted to incorporate themſelves under the title of ROYAL SOCIETY OF MUSICIANS.

purpoſes,

purpoſes, in which the number of performers, and perfection of the performances, as well as favour of the public, have continued to increaſe. In 1785, the vocal and inſtrumental band amounted to ſix hundred and ſixteen. In 1786, to ſeven hundred and forty-one. And in 1787, to eight hundred and ſix vocal and inſtrumental performers.

In the ſpring of 1784, Madame MARA firſt arrived in England, being engaged to ſing ſix nights at the Pantheon. The diſſolution of parliament and general election happening ſoon after her arrival, the audiences to which ſhe ſung were not very numerous, nor had her performance the effect it deſerved, till ſhe ſung at Weſtminſter Abbey; where ſhe was heard by near three thouſand of the firſt people in the kingdom, not only with pleaſure, but extacy and rapture (*d*).

In the ſummer of this memorable year, not only Pacchierotti and his friend Bertoni quitted the kingdom, but Sacchini and Giardini; two muſicians whoſe genius and abilities are of too high an order not to be mentioned with particular reſpect.

ANTONIO SACCHINI, of Naples, arrived in England in 1772, after having compoſed for all the great theatres in Italy and Germany, with increaſing ſucceſs. And here he not only ſupported the high reputation he had acquired on the Continent, but vanquiſhed the natural enemies of his talents in England. His operas of the *Cid* and *Tamerlano* were equal, if not ſuperior, to any muſical dramas I had heard in any part of Europe. The airs of Millico, the firſt man, were wholly written in the delicate and pathetic ſtyle of that ſinger; as the firſt woman's part was in the ſpirited and nervous ſtyle of Girelli. And he cheriſhed the talents of the inferior ſingers in ſo judicious a manner, that all their defects were conſtantly diſguiſed or concealed. Savoi, notwithſtanding his fine voice, had been worſe than unnoticed before this period, for he was almoſt inſulted; yet ſo excellent was the Muſic he had to execute in Sacchini's operas, and ſo favourably did it call him into notice, that inſtead of going off the ſtage in ſilence, he was applauded and even encored

(*d*) See printed account of the ſeveral performances, quarto.

nearly as much and as frequently as the firſt ſingers. The CARRARA too, a young ſinger, whoſe voice was naturally drowſy, childiſh, and inſipid, from the beauty of her ſongs, was well received. Indeed, each of theſe dramas was ſo *entire*, ſo maſterly, yet ſo new and natural, that there was nothing left for criticiſm to cenſure, though innumerable beauties to point out and admire. It is evident that this compoſer had a taſte ſo exquiſite, and ſo totally free from pedantry, that he was frequently new without effort; never thinking of himſelf or his fame for any particular excellence, but totally occupied with the ideas of the poet, and the propriety, conſiſtency, and effect of the whole drama. His accompaniments, though always rich and ingenious, never call off attention from the voice, but, by a conſtant *tranſparency*, the principal melody is rendered diſtinguiſhable through all the contrivance of imitative and pictureſque deſign in the inſtruments.

In the year 1770, when I ſaw Sacchini at Venice, he told me that he had compoſed near forty ſerious and ten comic operas; and in 1778, upon enquiring of him to what number his dramatic works then amounted, he ſaid to ſeventy-eight, of which he had forgot even the names of two. Sacchini, while he remained at Venice in the character of *Maeſtro dell' oſpidaletto Conſervatorio*, by the number of maſſes and motets he had compoſed, manifeſted himſelf to be as able to write for the church as ſtage (*e*). He remained too long in England for his fame and fortune. The firſt was injured by cabals and by what ought to have increaſed it, the number of his works; and the ſecond by inactivity and want of œconomy. Upon a difference with Signor Rauzzini, this ſinger from a fond friend became his moſt implacable foe; declaring himſelf to be the author of the principal ſongs in all the late operas to which Sacchini had ſet his name; and threatening to make affidavit of it before a magiſtrate. The utmoſt I could ever believe of this accuſation was, that during Sacchini's ſevere fits of the gout, when he was called upon for his operas before they were ready, he might have employed Rauzzini,

(*e*) I procured in Germany an admirable maſs, *à due cori*, which he compoſed for the funeral of a great perſonage at the court of the Duke of Wirtemburgh, of which he had not himſelf a copy.

as he and others had done Anfoſſi in Italy, to fill up the parts, ſet ſome of the recitatives, and perhaps compoſe a few of the flimſy airs for the under ſingers. The ſtory, however, gained ground, and was propagated by his enemies, though always diſbelieved and contemned by his friends and the reaſonable part of the public. In the ſummer of 1781, he went firſt to Paris, where he was almoſt adored; but after increaſing his reputation there by new productions, he returned the following year to London, where he only augmented his debts and embarraſſments; ſo that, in 1784, he took a final leave of this country, and ſettled at Paris, where he not only obtained a penſion from the Queen of France, but the theatrical penſion, in conſequence of three ſucceſsful pieces. This graceful, elegant, and judicious compoſer died at Paris in September 1786, where he was honoured with a public funeral, and every mark of reſpect and diſtinction, which ſenſibility and gratitude could beſtow on an artiſt, though a foreigner, who had contributed ſo largely to their moſt elegant pleaſures.

Though living muſicians are, in general, neither fair nor ſafe objects of hiſtory or criticiſm, while rumour is loud, and the public able to judge for itſelf; yet the merit of ſome is ſo prominent and univerſally acknowledged, that total ſilence would perhaps diſappoint thoſe even who only look in a book for what they already know. And the profeſſor of whom I am going to ſpeak has been ſo long the delight and wonder of our country; has ſo much improved the general knowledge and practice of his particular inſtrument; and had ſo large a ſhare in our muſical tranſactions, that he is well entitled to an honourable niche in my work.

FELICE GIARDINI, a native of Piedmont, when a boy, was a choiriſter in the Duomo at Milan, under Paladini, of whom he learned ſinging, the harpſichord, and compoſition; but having previouſly manifeſted a diſpoſition and partiality for the violin, his father recalled him to Turin, in order to receive inſtructions on that inſtrument of the famous *Somis*. But though his preference to the violin, upon which he ſoon became the greateſt performer in Europe, ſeems a lucky circumſtance, yet he had talents which would have made him a ſuperior harpſichord player, had he con-

tinued to practiſe that inſtrument; but he told me himſelf, that he was perfectly cured of that vanity, at Paris, by the performance of Madame de S. Maur, a ſcholar of Rameau, who played in ſuch a manner, as not only made him aſhamed of his own performance, but determined him never to touch the inſtrument again in ſerious practice. He went to Rome early in his life, and afterwards to Naples, where, having obtained a place among *Ripienos* in the opera orcheſtra, he uſed to flouriſh and change paſſages much more frequently than he ought to have done. "However," ſays Giardini, of whom I had this account, "I acquired great reputation among the ignorant for my impertinence; yet one night, during the opera, Jomelli, who had compoſed it, came into the orcheſtra, and ſeating himſelf cloſe by me, I determined to give the Maeſtro di Capella a touch of my taſte and execution; and in the ſymphony of the next ſong, which was in a pathetic ſtyle, I gave looſe to my fingers and fancy; for which I was rewarded by the compoſer with a—violent ſlap in the face; which," adds Giardini, "was the beſt leſſon I ever received from a great maſter in my life." Jomelli, after this, was however very kind, in a different way, to this young and wonderful muſician.

Giardini came to England in 1750. His firſt public performance in London, at which I was preſent, was at a benefit concert for old Cuzzoni, who ſung in it with a thin cracked voice, which almoſt frightened out of the little theatre in the Hay-market, the ſons of thoſe who had perhaps heard her at the great theatre in the ſame ſtreet, with extacy. But when Giardini played a ſolo and concerto, though there was very little company, the applauſe was ſo loud, long, and furious, as nothing but that beſtowed on Garrick had ever equalled. I had met him the night before at a private concert, with Guadagni and Fraſi, at the houſe of Napthali Franks, Eſq. who was himſelf one of the beſt dilettanti performers on the violin at that time; and we were all equally ſurpriſed and delighted with the various powers of Giardini at ſo early a period of his life; when, beſides ſolos of his own compoſition of the moſt brilliant kind, he played ſeveral of Tartini's, in manuſcript, at ſight, and at five or ſix feet diſtance from the notes, as well as if he had

never practiſed any thing elſe. His tone; bow; execution; graceful carriage of himſelf and his inſtrument; playing ſome of my own Muſic, and making it better than I intended, or had imagined it in the warm moments of conception; and, laſtly, playing variations, extempore, during half an hour, upon a new but extraordinary kind of birth-day minuet, which accidentally lay on the harpſichord—all this threw into the utmoſt aſtoniſhment the whole company, who had never been accuſtomed to hear better performers than *Feſting*, *Brown*, and *Collet!* Of his academy, ſcholars, manner of leading at the opera and oratorio, performance in private concerts, compoſitions vocal and inſtrumental, I ſhall ſay nothing here, leſt my praiſe ſhould be too much for others, and too little for himſelf.

The Opera-houſe was opened in autumn, 1784, in no very auſpicious manner: Pacchierotti being ſucceeded by CRESCENTINI, with a feeble and uncertain voice, and the Luſini not much ſurpaſſed, by the Ferrareſe del Bene. And in the burletta troop, the tenor and prima buffa were ſo inferior to the expectations of the public, that the ſeaſon went on unprofitably, till after Chriſtmas.

1785. In the ſpring of this year, Creſcentini, in the ſerious operas, was ſuperſeded by Tenducci, who revived Gluck's *Orfeo*; and the D' Orta, in the comic, by the Ferrareſe. But theſe arrangements, with the aſſiſtance of the new ſerious tenor, Babbini, and the excellent Baritono, Taſca, would hardly have crouded the houſe, without the more attractive aſſiſtance of the admirable dancers, Le Picq, Veſtris, Roſſi, and Theodore.

TASCA, who had a powerful baſe voice, and ſeemed to be a good muſician, returned to Italy at the end of this ſeaſon. He had been here three years, during which time he was not only a uſeful performer at the opera, but in the oratorios and performances in Weſtminſter Abbey. His voice, however, wanted mellowneſs and flexibility; for, like an oaken plant, though *ſtrong*, it was *ſtiff*.

This was likewiſe the laſt ſeaſon that ANFOSSI remained in England. He came hither in 1782, but, like his countryman, Traetta, arrived here at an unfavourable time: for as Sacchini had preceded him, and as the winter following was only rendered memorable at the Opera-houſe by misfortunes, diſgrace, and bankruptcy,

ruptcy, his reputation was rather diminiſhed than increaſed in this kingdom. But though his reſources failed him, and circumſtances were unfavourable to him here, he had produced before his arrival in this country many works that have endeared him to his own, where he is now in the higheſt reputation.

In the ſummer, the whole opera machine came to pieces, and all its ſprings, diſordered by law ſuits, warfare, and factions, were not collected and regulated, till the next year.

1786. The regency being at length ſettled, and Mr. Gallini inveſted with the power of ruining himſelf and others, DIDONE ABBANDONATA, a paſticcio ſerious opera, was brought out previous to the arrival of Rubinelli, and had conſiderable ſucceſs. But this muſt be wholly aſcribed to the abilities of Madame Mara, who ſung on our opera ſtage for the firſt time. Indeed, ſhe was ſo ſuperior to all other performers in the troop, that ſhe ſeemed a divinity among mortals. The pleaſure with which ſhe was heard, had a conſiderable increaſe from her choice of ſongs; which, being in different ſtyles by Sacchini, Piccini, Mortellari, and Gazzaniga, were all ſeverally encored during the run of the opera; a circumſtance, which I never remember to have happened to any other ſinger *(f)*.

MATTEO BABBINI, the tenor, whoſe voice was ſweet, though not powerful, had an elegant and pleaſing ſtyle of ſinging. *It is* eaſy to imagine that his voice *had* been better; and not difficult to diſcover, though his taſte was modern, and many of his *riffioramenti* refined and judicious, that his graces were ſometimes redundant, and his manner affected. His importance was very much diminiſhed when he ſung with the Mara, and after the arrival of Rubinelli, he ſunk into inſignificance.

GIOVANNI RUBINELLI arrived in England during the run of *Didone*, in April 1786. His journey hither from Rome, where he ſung during the carnival of this year, was not very propitious; as the weather was uncommonly inclement, and he was not only overturned in his chaiſe at Macon, in France, but after quitting

(f) Theſe airs were: *Son regina*, by Sacchini; *Se il ciel mi divide*, by Piccini; *Ah, non laſciarmi, nò*, by Mortellari; and a *Scena*, in the laſt act, by Gazzaniga.

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the ſhip, in which he ſailed from Calais to Dover, the boat that was to have landed him was overſet near the ſhore, and he remained a conſiderable time up to his chin in water, to the great riſk of his health, his voice, and even his life. The firſt time I meet with his name in the dramatis perſonæ of an opera, is in *Caliroe*, ſet by Sacchini, for Stutgard, 1770, where he performed the part of ſecond man. He ſeems to have continued at the court of Wirtemberg, in no higher ſtation ſeveral years, as Graſſi and Muzio are named before him in the *Indice de' Spettacoli Theatrale*. His name does not appear as firſt ſerious man in Italy till 1774, when he ſung at Modena, in Paeſiello's *Aleſſandro nell' Indie*, and Anfoſſi's *Demofoonte*. After this, he appeared as principal ſinger in all the great theatres of Italy, till his arrival in London. The firſt opera in which Rubinelli appeared in England, was a paſticcio, called VIRGINIA, May the 4th. His own part, however, was chiefly compoſed by ANGIOLO TARCHI, a young Neapolitan, who is advancing into eminence with great rapidity. Rubinelli is, in figure, tall and majeſtic; in countenance, mild and benign. There is dignity in his appearance on the ſtage; and the inſtant the tone of his voice is heard, there remains no doubt with the audience of his being the firſt ſinger. It is a true and full contralto from C, in the middle of the ſcale, to the octave above. He ſometimes, however, goes down to G, and up to F, but neither the extra low notes nor the high are very full. All above C is falſet, and ſo much more feeble and of a different regiſter from the reſt, that I was uneaſy when he tranſcended the compaſs of his natural and real voice. His ſhake is not ſufficiently open; but in other reſpects he is an admirable ſinger. His ſtyle is grand, and truly dramatic. His execution is neat and diſtinct. His taſte and embelliſhments are new, ſelect, and maſterly. His articulation is ſo pure and well accented, in his recitatives, that no one who underſtands the Italian language can ever want to look at the book of the words, while he is ſinging. His cheſt is ſo ſtrong, and his intonation ſo perfect, that I have very ſeldom heard him ſing out of tune. His voice is more clear and certain in a theatre, where it has room to expand, than

than in a room. He had a greater variety of embelliſhments than any ſinger I had heard, except Pacchierotti, who not only ſurpaſſes him in richneſs of invention and fancy, but in the native pathos, and touching expreſſion of his voice. Yet Rubinelli, from the fulneſs of his voice, and greater ſimplicity of ſtyle, pleaſes a more conſiderable number of his hearers than Pacchierotti, though none perhaps, ſo exquiſitely, as that ſinger uſed to pleaſe his real admirers. Rubinelli finding himſelf cenſured on his firſt arrival in England for changing and embelliſhing his airs, ſung "Return, O God of Hoſts," at Weſtminſter Abbey, in ſo plain and unadorned a manner, that thoſe who venerate Handel the moſt, thought him bald and inſipid. Indeed, I miſſed ſeveral appoggiaturas, which I remember Mrs. Cibber to have introduced, who learned to ſing the air from the compoſer himſelf; and who, though her voice was a thread, and her knowledge of Muſic very inconſiderable, yet from her intelligence of the words and native feeling, ſhe ſung this admirable ſupplication in a more touching manner, than the fineſt opera ſinger I ever heard attempt it; and Monticelli, Guadagni, Guarducci, and Pacchierotti, were of the number.

The ſecond opera in which Rubinelli and the Mara ſung together, was ARMIDA, May 25th. All the Muſic, except the Mara's part, in this drama was the compoſition of MORTELLARI, whoſe taſte in ſinging, if we may judge from the three great ſingers we have lately heard, Pacchierotti, Rubinelli, and Marcheſini, is of the moſt refined and exquiſite ſort. Mortellari was a ſcholar of Piccini; but, though of the Neapolitan ſchool, his compoſitions are leſs bold, nervous, and ſpirited, than elegant, graceful, and pleaſing. But being *Palermitano* by birth, his ſtrains may be rather called Sicilian than Neapolitan.

Virginia and *Armida*, with now and then a comic opera, were alternately performed till the end of the ſeaſon, July 12th.

The King's theatre was not opened again till December 23d, when ALCESTE, a new opera, compoſed by M. GRESNICH, a German maſter of the Italian ſchool, was firſt performed. This opera, to which the public did not ſeem partial, was repreſented but three times before it was ſtopt by the indiſpoſition of Madame Mara.

1787. January 13th, was firſt performed, a comic opera called GIANNINA

GIANNINA E BERNARDONI, originally compoſed by Cimaroſa, but in which many ſongs were now introduced of Cherubini. There were ſeveral pretty *ariette alla Veneziana*, but the drama was thought too long, and too full of ſilly Italian buffoonery. Mingozzi, the firſt buffo, was ill, and his part conſigned to another who merited and met with but little applauſe. Signora BENINI, however, the firſt buffa, gave me great pleaſure by her performance. Her voice was not powerful, but of a good quality, and perfectly in tune. Her execution ſurpriſes no more than her voice; but her taſte is good, and her manner of ſinging extremely graceful and pleaſing. If ſhe was a dillettante and only to ſing in a room, her performance would be perfect.

CHERUBINI, the nominal compoſer at the opera this year, was a young man of genius, who had no opportunity while he was here of diſplaying his abilities; but, previous to his arrival, he had frequently been noticed in his own country, where he is now travelling faſt to the temple of Fame. His opera of GIULIO SABINO, was murdered in its birth, for want of the neceſſary ſupport of capital ſingers in the principal parts; Babini, the tenor, being elevated to firſt man, and the Ferrareſi firſt woman, were circumſtances not likely to prejudice the public in favour of the compoſer.

February 17th, IL TUTOR BURLATO, a comic opera by Paeſiello, was firſt performed, in which MINGOZZI, being ſomewhat recovered, appeared in the principal man's part. He ſeems a good muſician, and to have a good ſtyle of ſinging, but he was ſtill too feeble to excite any other ſenſation in the audience, than pity for the ſtate of his health.

About this time was performed a ſerious opera, ſet by Signor Rauzzini, called LA VESTALE, which, from our long acquaintance with his taſte and ſtyle, was heard with leſs attention, perhaps, than it deſerved.

In March, Handel's opera of *Julius Cæſar* was revived for a benefit. Though few of the original airs were retained, yet ſo many fine things from his other operas ſupplied the omiſſions, that

after fulfilling the purpoſe intended, it was performed for the manager, with increaſing favour, the reſt of the ſeaſon.

In April, the curioſity of the public was excited and gratified by the arrival of two new comic ſingers, Signor Morelli and Signora Storace, from Vienna, whence rumour had been previouſly very loud in praiſe of their abilities. The opera in which they firſt appeared was GLI SCHIAVI PER AMORE, by Paeſiello, in which, beſides a great number of gay and agreeable airs, there are fragments of excellent compoſition, in which new paſſages and effects abound, as uſual, in the works of that admirable maſter.

GIOVANNI MORELLI has a baſe voice of nearly the ſame force and compaſs as Taſca's, but infinitely more flexible and pleaſing. He is likewiſe a good actor, and ſuperior in all reſpects to every *buffo caricato* we have had ſince Morigi's firſt appearance in the *Buona Figliuola*, 1766; yet, as a principal ſinger to ſupply the place of a tenor, it muſt be owned that he is inadequate to the expectations of thoſe who remember the ſweet voice and excellent humour of Lovattini.

ANNA STORACE, a native of England, who went young into Italy; where, by hearing good ſinging, with quickneſs of parts and ſtudy, ſhe acquired a very good taſte, and firſt gave us *l' avant goût* of Marcheſi's embelliſhments. But though a lively and intelligent actreſs, and an excellent performer in comic operas, her voice, in ſpite of all her care, does not favour her ambition to appear as a *ſerious ſinger*. There is a certain crack and roughneſs, which, though it fortifies the humour and effects of a comic ſong, in ſcenes where laughing, ſcolding, crying, or quarrelling is neceſſary; yet in airs of tenderneſs, ſorrow, or ſupplication, there is always reaſon to lament the deficiency of natural ſweetneſs, where art and pains are not wanting.

The opera in which theſe two performers firſt appeared, was performed to full houſes, with great applauſe, to the end of the ſeaſon (*g*).

(*g*) The principal dancers of 1786 and 1787, were M. Gojon, with Mademoiſelle Mozon, and Madame Perignon, whoſe performance was frequently much applauded.

December 8th, the King's theatre opened with the comic opera of IL RE TEODORO; another proof of the fertility of Paeſiello's pen. This burletta had been performed all over Italy and Germany with the greateſt applauſe, previous to its being brought on our ſtage. The Muſic, that was not changed, is extremely original and pleaſing, particularly the *finales*. There was a mixture of airs by Corri, Mazzinghi, and Storace; but beſides deſtroying the unity of ſtyle, the certainty of there being merit of ſome kind or other in every compoſition of Paeſiello, inclines lovers of Muſic to lament, that any of his airs ſhould be changed or omitted.

1788. January 3d, a comic opera originally compoſed by CIMAROSA, entitled L' ITALIANA IN LONDRA, was brought on our ſtage by the name of LA LOCANDIERA. Whether this celebrated burletta was injured by changing the drama, and laying the ſcene in Holland, inſtead of London, or by the mediocrity of moſt of the performers, I know not; but I was much diſappoined in its effect, after all that I had heard and read of its prodigious favour in Italy, for three years ſucceſſively, in every great and little town where there is a theatre, as well as Germany and Poland. Much of the Muſic ſeemed feeble, common, and not of the neweſt taſte. The ſymphony, however, of one movement only, and the duet in the ſecond act, taken from another opera, were very good.

On the laſt night of this opera, a new dance, compoſed by the celebrated M. Noverre, with his uſual ingenuity and reſources, called CUPID AND PSYCHE, was exhibited. The effect of this ballet was very extraordinary; for ſo great was the pleaſure it afforded the ſpectators, that Noverre was unanimouſly called for on the ſtage to receive the applauſe and acclamations due to his merit. He was led on by M. Veſtris and Hilligſberg, who had ſo admirably performed the parts of Cupid and Pſyche, and crowned with laurel on the ſtage not only by them, and the other principal dancers, Meſſrs. Chevalier, Didelot, and the Coulon, but by all the figuranti who had been employed. This, though common in France, was a new mark of approbation in England.

No ſerious opera was attempted this ſeaſon, till the arrival of Signor LUIGI MARCHESI, who having been engaged to ſing at

Turin during the carnival, was unable to perform in London till April 5th. This ſinger, whoſe talents have been the ſubject of praiſe and admiration in every great theatre of Europe, where muſical dramas are performed in the Italian language, firſt appeared at Rome 1774, in a female character, the uſual introduction of a young and promiſing ſinger, with a ſoprano voice and beautiful perſon. In 1775, he performed the ſecond man's part at Milan, with Pacchierotti, and at Venice with Millico; but the ſame year, he was advanced to the principal character at Treviſo. In 1776 and 1777, he ſung as firſt man at Munich and Padua; and by 1778, he had worked his way to the great theatre of San Carlo at Naples, which is the criterion and poſt of honour of an opera ſinger. He continued here two ſeaſons, and has ſince performed with increaſing celebrity at Piſa, Genoa, Florence, Milan, Rome, Peterſburg, Vienna, and Turin.

The GIULIO SABINO of SARTI, was the firſt opera in which Marcheſi perfqrmed on our ſtage. The elegant and beautiful Muſic of this drama did not pleaſe ſo much here as it ought, and had done in other parts of Europe (*b*). Several of the ſongs, indeed, had been previouſly ſung here at concerts, and did not appear new. Marcheſi's ſtyle of ſinging is not only elegant and refined to an uncommon degree, but often grand and full of dignity, particularly in his recitatives and occaſional low notes. His variety of embelliſhments and facility of running extempore diviſions are truly marvellous. Many of his graces are new, elegant, and of his own invention; and he muſt have ſtudied with intenſe application to enable himſelf to execute the diviſions, and running ſhakes from the bottom of his compaſs to the top, even in a rapid ſeries of half notes. But beſides his vocal powers, his performance on the ſtage is extremely embelliſhed, by the beauty of his perſon, and grace and propriety of his geſtures. We expected a great ſinger, but that does not always include a fine actor.

Having heard the three greateſt Italian ſingers of the preſent

(*b*) It was firſt ſet for Pacchierotti and the Pozzi at Venice 1781. Rubinelli performed the principal man's part, in Leghorn, Piſa, and Imola, in 1782. And after that, it was performed by inferior ſingers in ſeveral other cities of Italy, before the arrival of Marcheſi in England.

times,

times, though the drawing a parallel, and pointing out their ſeveral excellencies and imperfections, would be eaſy, yet it would be extremely difficult, if not impoſſible, to do it without offending them and their excluſive admirers. Even comparative praiſe, as well as cenſure, would be thought invidious. But as I have received great pleaſure from the performance of each, and never expect to find talents exactly ſimilar in different ſingers, I am always thankful for the good I find, and endeavour to hear the reſt with candour.

In diſcriminating the ſeveral excellencies of theſe great performers, I ſhould, without heſitation, ſay, that *Pacchierotti's* voice was naturally ſweet and touching; that he had a fine ſhake, an exquiſite taſte, great fancy, and a divine expreſſion in pathetic ſongs. That *Rubinelli's* voice was full, majeſtic, and ſteady; and beſides the accuracy of his intonations, that he was parſimonious and judicious in his graces. And that *Marcheſi's* voice was elegant and flexible; that he was grand in recitative, and unbounded in fancy and embelliſhments.

All ſeem to have ſtudied their art with great diligence during youth, and to read Muſic as eaſily as their native language.

As actors: Pacchierotti ſeemed in earneſt on the ſtage, and conſequently intereſted the ſpectator. Rubinelli had great dignity in his deportment, though he diſcovered but little ſenſibility by his geſtures or tone of voice. Marcheſi, with an elegant figure and pleaſing countenance, is at once graceful and intelligent in his demeanor and action.

SIGNORA GIULIANI, the firſt woman of the preſent ſerious opera, with a perſon, figure, and ſtyle of ſinging, not inelegant, wants power of voice to fill a theatre ſo much, that in forcing her tones beyond their natural power, in order to be heard, all their proportions are deſtroyed, and ſhe is juſtly accuſed of ſinging out of tune. To this defect, ſhe adds that of a bad ſhake, and affectation. But ſuch is the preſent ſcarcity of good female ſingers in Italy, that previous to her arrival in England, ſhe had been employed as firſt woman with Pacchierotti and Rubinelli, in ſeveral great theatres of Italy. At preſent, the Pozzi and the Giorgi Banti, whoſe voices we know to be good, occupy the firſt places among Italian female ſingers; but whether ſtudy or experience have yet

made them more perfect ſingers than we formerly thought them, I am unable to inform my readers.

The tenor ſinger of this year, FORLIVESI, who has ſupplied that place in moſt of the great theatres of his country, and whoſe ſtyle of ſinging ſeems of the moſt modern caſt, wants not only power of voice to be heard at a diſtance, but ſpirit and ſweetneſs of tone ſufficient to pleaſe thoſe that are near him. The lower notes of his voice ſeem totally decayed; he has no ſhake; and though neither deficient in figure nor action, I am ſorry truth obliges me to ſay, that he is one of the moſt unintereſting ſingers I have ever heard in an Italian ſerious opera.

I am now arrived at the end of this laborious chapter, which the various ſtyles of compoſition and vocal performance that I had to deſcribe, and the different ſubjects that are connected with the muſical drama, have obliged me to make of an enormous length; but as the OPERA includes every ſpecies of Muſic, vocal and inſtrumental, its annals, if faithfully and amply recorded, ſeem nearly to compriſe the whole hiſtory of the art. For here we have the moſt varied and impaſſioned compoſition, the moſt refined ſinging, the completeſt orcheſtra, with the occaſional uſe of every ſpecies of ſolo-inſtrument; and though the general ſtyle of opera Muſic is neceſſarily dramatic, yet that of the church or chamber is not precluded. Choruſes and ſolemn ſcenes of ſplendid ſacrifice or funereal ſorrow, in the eccleſiaſtic ſtyle, as well as ſcenes of ſimplicity and ſocial gaiety, are here frequently admitted with propriety. Indeed, the opera is not only the union of every excellence in the art of Muſic, but in every other art; a junction which Voltaire has well deſcribed in his *Mondain*, when he ſays:

Il faut ſe rendre a ce palais magique
Où les beaux arts, la danſe, la Muſique,
L' art de tromper les yeux par les couleurs,
L' art le plus heureux de ſeduire les coeurs
De cent plaiſirs font un plaiſir unique.

Haſte to the magic palace where abound
The joys ſublime of verſe, of dance, and ſound;
Where bright illuſion faſcinates the ſight,
And Siren-notes the enchanted ear delight;
Where all the plaſtic powers of art are ſhewn,
And joys unnumber'd are combin'd in one.

CHAP.

CHAP. VII.

Progreſs of the Muſical Drama at VENICE, *during the preſent Century.*

THE opera compoſers at the beginning of the preſent century in Venice, were Marcantonio Ziani, Carlo Fran. Polarolo, Antonio Polarolo, his ſon, the Abate Pignatta, Bernardo Bergognoni, Giuſ. Benevento, and Tomaſo Albinoni *.

In 1702, the elegant and graceful Fran. Gaſparini compoſed *Tiberio*, his firſt opera for the city of Venice; and between that period and the year 1723, produced twenty-five operas for the ſame city only, beſides the many he ſet for Rome, Bologna, and other places. In 1703, Vinaceſe and Orgiani compoſed each of them an opera; and Antonio Caldara, whoſe firſt drama for this theatre was compoſed in 1697, this year produced the opera of *Farnace*. CALDARA was one of the greateſt profeſſors both for the church and ſtage that Italy can boaſt. He ſeems to have been in the ſervice of the court of Vienna at its moſt glorious muſical period, and had there the happineſs of firſt ſetting the operas and oratorios of Apoſtolo Zeno and Metaſtaſio, under the direction of thoſe poets themſelves. He continued the favourite compoſer in the imperial ſervice till the year 1736, when he ſet Metaſtaſio's opera of *Achille in Sciro*, written expreſsly for the marriage of the late Empreſs-queen with the Duke of Lorrain; ſo that he was a dramatic compoſer near fifty years.

In 1704, Polani, Mixte, Zanettini, Manza, Coletti, and other minor compoſers, gave ſpecimens of their abilities in dramatic Muſic at Venice; but probably with little ſucceſs, as we hear no more of them. It muſt not, however, be forgotten that, in 1706, the

* See above, p. 77.

two

two excellent compoſers Antonio Bononcini and Antonio Lotti furniſhed, each of them, an opera for the Venetian theatre.

ANTONIO LOTTI, the diſciple of Legrenzi and maſter of Marcello, Galuppi, and Peſcetti, was firſt organiſt, and then maeſtro di capella, of St. Mark's church at Venice, and one of the greateſt men of his profeſſion. To all the ſcience and learned regularity of the old ſchool, he united grace and pathos. Haſſe is ſaid to have regarded his compoſitions as the moſt perfect of their kind. And I can venture to ſay, from my own experience, that his choral Muſic is at once ſolemn and touching. Between the year 1698 and 1717, he compoſed fifteen dramas for the Venetian theatre. I am much better acquainted with the church Muſic of this excellent maſter than with his operas. His cantatas, however, of which I am in poſſeſſion of ſeveral, furniſh ſpecimens of recitative that do honour to his feeling. He was opera compoſer at the court of Dreſden in 1718, and in 1720 returned to Venice, where he was living in 1732.

In 1707, Aleſſandro Scarlatti produced two operas, and Caldara another, for this city. In 1708, there were ten new operas compoſed for different theatres, by the maſters already mentioned; and in 1709 to the productions of theſe great muſicians, was added *Agrippina*, ſet for the theatre of S. Gio. Criſoſtomo, by George Frederic Handel, who was now on his travels.

No new compoſer appears to have entered the liſts at Venice till 1712, when Floriano Areſti and Giacomo Rampini gave proofs of their exiſtence, which were ſoon ſwept away by the waters of oblivion. In 1713, George Heinichen, another young Saxon compoſer, travelling through Italy, ſet two operas for the Venetian theatre, which were well received. This muſician became eminent afterwards in Germany, and was appointed maeſtro di capella to the Electoral King of Poland, at the court of Saxony. Andrea Paulati, an obſcure compoſer, ſet an opera this year, called *I veri Amici*, in which Nicolini ſung, which, however, did not give celebrity to the compoſer, or longevity to his Muſic.

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The next new maſter who diſtinguiſhed himſelf at Venice, as a dramatic compoſer, was the celebrated DON ANTONIO VIVALDI, who, in 1714, ſet *Orlando Finto Pazzo*; and between that period and the year 1728, produced fourteen operas for the ſame city, in the performance of which he generally led the band. In 1715, three new compoſers appeared: Lucantonio Predieri, a Bologneſe maſter, who beſides the operas he ſet for different parts of Italy, compoſed a great number for Vienna, where he was much eſteemed by the Emperor Charles VI. and ſpent the chief part of his life; Lorenzo Baſſeggio, whoſe name has occurred no where elſe in my reading; and Fortunato Chelleri, of Milan, whoſe Muſic I have never ſeen, but his being employed at Venice to compoſe five operas, at a time when men of great abilities abounded in Italy, ſeems to imply merit of ſome kind or other. To his talent as a compoſer, he is ſaid to have joined that of an excellent performer on the harpſichord.

In 1716, a compoſer appeared at Venice for the firſt time, who afterwards produced twelve operas for that city, beſides many for other places: this was GIOVANNI PORTA, of whoſe dramatic Muſic we have already had occaſion to ſpeak in England. He was long in the ſervice of Cardinal Ottoboni, at Rome, and afterwards ſettled at the court of Bavaria, where he died about the year 1740. He was one of the moſt able maſters of his time; uniting learning with invention and fire. No new compoſer appeared in 1717.

In 1718, an opera was compoſed by Girolamo Baſſani, of whom I know nothing more; and another by GIUS. MAR. ORLANDINI, an able and favourite Bologneſe maſter, who furniſhed the Venetian theatre with ſeven operas between this year and 1729. I have ſeen compoſitions of this author, particularly in the opera of *Nino*, performed at Rome in 1722, which ſeem more dramatic and elegant than thoſe of any maſter in the Italian ſchool, anterior to Haſſe and Vinci. He is ſaid to have been happy in the compoſition of *intermezzi*, a gay picturesque Muſic, which ſeems to have been little underſtood by any other maſter, till the time of Pergoleſi. I have ſeen *Laudi*, or hymns, of his compoſition, in three parts,

that are ſufficiently natural and eaſy for pſalm-ſingers, not very deep in knowledge of Muſic; and *cantici*, or catches. He continued to flouriſh from 1710 till 1745.

The year 1719 furniſhed ſeveral memorable events in the theatrical annals of Venice: beſides operas compoſed by maſters already mentioned, there was one, *Lamano*, ſet by Nich. Ang. Gaſparini, of Lucca, the fourth which he had produced for this city. He was a ſcholar of Lotti, and an admirable ſinging-maſter, and prepared ſeveral excellent performers for the ſtage, among whom was the celebrated Fauſtina. Stefano Andrea Fiore, with whoſe merit I am unacquainted, ſet the opera called *Il Pentimento Generoſo*; and GIUS. MAR. BUINI, the compoſer of more than thirty operas for different theatres in Italy, began his career at Venice this year, by ſetting the opera of *La Caduta di Gelone*. This maſter muſt be remembered among *poet-muſicians*, as he frequently produced the poetry which he ſet to Muſic; and was often equally ſucceſsful in both arts. But there ſeems to have been more attention paid this year to the *ſinging*, at the Venetian opera, than either the poetry or Muſic: at one theatre, Valentini and the Teſi performed in the opera of *Lamano*; and at another, Bernacchi, in the *Pentimento Generoſo*, with the Fauſtina and Cuzzoni, two Sirens gifted with different enchanting powers, which they exerciſed afterwards in England to the deſtruction of theatrical tranquillity, and, indeed, of good neighbourhood among the adherents of the contending parties.

In 1720, there were ten new operas at the different theatres of Venice, ſet by Buini, Orlandini, Vivaldi, and Porta. The author of *Notitia di Teatri di Venezia*, complains this year of the enormous ſalaries of the firſt ſingers; and ſays, that more was then given to a ſingle voice than need to be expended on the whole exhibition. Formerly, ſays he, the ſum of a hundred crowns was thought a great price for a fine voice, and the firſt time it amounted to one hundred and twenty, the exorbitance became proverbial. But what proportion does this bear, continues he, with the preſent ſalaries, which generally exceed a hundred ſequins; and which has ſuch an effect upon the reſt of the troop, that the demands of every

every one go on increaſing, in the ratio of the firſt ſinger's vanity and over-rated importance. The conſequences, indeed, are fatal, when the performers combine, as often happens, in a reſolution to extort from the managers a contract for *certain* ſums, of which the *uncertainty* of ſucceſs in public exhibitions, renders the payment ſo precarious.

In 1723, the admirable Leonardo Leo furniſhed the Venetian ſtage with the opera of *Timocrate*, in which Nicolini and the Teſi were the principal ſingers *(p)*.

In 1724, GIMINIANO GIACOMELLI, of Parma, firſt appears here as an opera compoſer. He was the ſcholar of Capelli, and had a lively imagination that furniſhed him with agreeable flights, which, from their novelty, afforded ſo much pleaſure, that they contributed conſiderably to propagate and eſtabliſh the taſte of ſubſequent times. FRANCESCO BRUSA, a Venetian dilettante originally, but by adverſe fate being obliged to make a profeſſional uſe of an accompliſhment, he derived from it both honour and profit; being appointed maſter of the Conſervatorio of the *Incurabili* in this city, and employed as an opera compoſer three ſucceſſive years, compoſing in 1724, *Il Trionfo della Virtu*; in 1725, *Amor Eroico*; and in 1726, *Medea e Giaſone*.

In 1725, the Venetian theatre firſt heard the natural, clear, and dramatic ſtrains of Leonardo Vinci, in his two operas of *Iffigenia in Aulide*, and *La Roſmira Fidele*. A farther account and character of this elegant compoſer will be given among the maſters of the Neapolitan ſchool. Careſtini firſt appeared this year at Venice, in *Seleuco*, ſet by another new compoſer, whoſe name, Andrea Zuccari, appears on no other occaſion.

In 1726, Vinci's rival, Porpora, compoſed the opera of *Siface*, which was ſoon followed by Vinci's *Siroe*, on the ſame ſtage. The public, if not rendered unjuſt by a ſpirit of party, is always benefited by the emulation and contending efforts of men of abilities and talents: a powerful competitor not only ſtimulates diligence, but by the fermentation of hope, fear, and perhaps vanity, awakens, invigorates, and ſublimes genius. There were fifteen new muſical

(p) Leo's opera of *Argeno* was performed here in 1728; and his *Cato in Utica*, 1729.

dramas brought on the ſeveral Venetian ſtages this year: two by Vinci, two by Porpora, and the reſt by Albinoni, Vivaldi, Polarolo, Buini; with a ſingle opera by each of the following four *principianti*: Luigi Tavelli, Fran. Roſſi, Giuſeppe Vignati, and Antonio Cortona, who mounted the ſtage for the firſt time, and ſeemingly with but little ſucceſs, as their names, and works, whatever they were, have been long forgotten.

The next year, 1727, the compoſers were Porta, Porpora, Albinoni, Vivaldi, Buini, and three new candidates for theatrical honours: Giac. Macari, Salvator Apollonj, and Gio. Reali, for whoſe works it would now be in vain to enquire. Vinci had been called to Rome, the preceding year, where he produced his celebrated opera of *Didone*, leaving his rival maſter of the field of battle at Venice. Here Porpora produced this year his two operas of *Meride* and *Arianna*, which laſt was afterwards performed in England.

The arrival of Farinelli at Venice in 1728, where he ſung with the Fauſtina, who told me, near fifty years after, that ſhe well remembered his performance, and the effect it had on the audience, was a memorable event in the opera annals of that city. The veteran compoſers this year, 1728, were Porta, Albinoni, Vivaldi, Polarolo, Porpora, and Leo; with Bertol. Cordans, and Peſcetti and Galuppi among the *principianti*.

In 1729, the ſame compoſers are continued, with the addition of not only Giacomelli and Orlandini among the veterans, but of Ant. Galeazzi, Fran. Ciampi (*q*), Baldaſſare Galuppi detto Buranello, and Giambattiſta Peſcetti, among the probationers. Of the two laſt, further notice will be taken hereafter. This year they compoſed the opera of *Dorinda*, written by the celebrated dilettante Marcello, in partnerſhip.

In 1730, Gio. Ant. Giai, Ant. Mar. Lucchini, Gio. Adol. Haſſe, and Ricardo Broſchi, the brother of Farinelli, firſt compoſed for the Venetian theatres. In the opera of *Idaſpes*, ſet by Broſchi,

(*q*) This was not the Ciampi who was in England 1748, and whoſe Chriſtian name was Vincenzo; but the Ciampi who was at one time an excellent performer on the violin at Maſſa Carrara, and author of admirable productions for the church. I am in poſſeſſion of a *miſerere* and a maſs, by this maſter, which are inferior to no productions of the kind that I have ſeen.

his brother Farinelli, Nicolini, and Cuzzoni performed, as they did in Haſſe's *Artaxerxes*; and in that compoſer's opera of *Daliſa*, Paſi, Amorevoli, the tenor who was afterwards in England, and Fauſtina, were among the ſingers; and this ſeems the moſt ſplendid period of the muſical drama in Venice; where the poetry of Apoſtolo Zeno and Metaſtaſio; the muſical compoſitions of Leo, Haſſe, Porpora, and Galuppi; and the vocal powers of Nicolini, Farinelli, Amorevoli, Fauſtina, and Cuzzoni, conſpired to delight and charm the lovers of the lyric ſcene.

In 1731, Monticelli firſt appeared in the muſical dramas of Venice, with Careſtini, Bernacchi, and Fauſtina, now married to the compoſer Haſſe. And the next year the ſame performers, and moſt of the ſame compoſers, were again engaged.

The opera being now arrived at its ſummit of glory in this philomuſical city, we ſhall be leſs minute in our account of its progreſs, and only mention the principal perſons who, in ſubſequent times, have moſt contributed to ſupport by their genius and talents the high reputation, which the art of Muſic had acquired in this ancient republic.

Among the natives of Venice, no profeſſor of the preſent century has contributed more copiouſly to the delight of his fellow-citizens, and lovers of Muſic in general, than BALDASSARE GALUPPI, DETTO BURANELLO, from the name of the little iſland of *Burano* near Venice, where he was born. His father taught him the firſt rudiments of Muſic, and afterwards he had Lotti for his maſter. His two firſt operas: *La Fede nell' Incoſtanza*, for Breſcia, and *Gli Amici Rivali*, for Venice, were produced in 1722. He ſucceeded equally in every ſpecies of vocal Muſic. For the church of St. Marc, of which he was long maeſtro di capella, and for the Conſervatorio of the *Incurabili*, where he preſided many years, he compoſed maſſes, oratorios, and motetti innumerable (*r*). The number of operas, ſerious and comic, which he had compoſed for the principal theatres of Italy before his departure for Peterſ-

(*r*) Having expreſſed a wiſh to Signor Galuppi to be in poſſeſſion of ſome of his *motetti*, that I had heard at his conſervatorio, this admirable compoſer was ſo obliging as to have ſome of them tranſcribed and ſent after me. And, upon a late examination, I find in them his uſual grace, fire, and originality.

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burg, in 1766, exceeded ſeventy. At his return to Italy, when I ſaw him at Venice in 1770, at which time he was near ſeventy years of age, he was as full of genius and fire as ever. And he ſeems, during his long life, to have conſtantly kept pace with all the improvements and refinements of the times, and to have been as modern in his dramatic Muſic, to the laſt year of his life, as ever. This ingenious and fertile compoſer died at Venice, in 1785, at eighty-four years of age (*s*).

An account of GIO. BATT. PESCETTI has been already given in the courſe of the ſixth chapter.

DOMENICO ALBERTI, an illuſtrious dilettante of Venice, is well entitled to a place here, as a dramatic compoſer, as well as an exquiſite harpſichord player, and author of elegant and pleaſing leſſons for that inſtrument. He was the diſciple of Biffi and Lotti, and went into Spain in the character of page to the Venetian ambaſſador at that court. He then aſtoniſhed even Farinelli, with his manner of ſinging, who ſaid, he rejoiced that he was not a profeſſor, "for," he added "I ſhould have too formidable a rival to cope with." Alberti afterwards went to Rome, where he ſtill cultivated ſinging and playing on the harpſichord. In 1737, he ſet to Muſic *Endimione*, written by Metaſtaſio; and, ſome time after, *Galatea*, of the ſame lyric poet. Of the vocal compoſitions of Alberti, which are but little known in England, and are, indeed, ſcarce every where, I procured ſeveral at Venice, which I regard as the moſt exquiſite of the time in which they were produced.

GIAMBATISTA PESCETTI was a Venetian, and ſcholar of Lotti. His dramatic productions while he was in England have been already mentioned in the preceding chapter. His ſtyle was then too meagre and ſimple for our ears, which had been long accuſtomed to the rich food with which they had been fed by Handel. But in 1764, Manzoli ſung him into favour. Indeed, the voice and ſtyle of this admirable performer were ſuch as precluded all criticiſm of the Muſic he had to execute. The truth

(*s*) Pacchierotti wrote me word, that he aſſiſted in ſinging his *requiem*, on the 10th of February. The funeral ſeems to have been public, and worthy of ſo celebrated an artiſt. "I ſung very devoutly, indeed," ſays Pacchierotti, "to obtain a quiet to his ſoul."

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is, that a ſinger of the firſt claſs, with a great voice, can render any Muſic captivating; whereas an ordinary ſinger muſt be ſupported by Muſic intrinſically good, or he ſinks. If the attention is not intereſted and rewarded either by compoſition or performance, we become very ſevere critics. Peſcetti was a good contrapuntiſt, having compoſed Muſic for the church, which is much eſteemed. But whether he wrote for the church or the ſtage, the characteriſtic of his productions was facility of execution. This, by ſuch as were fond of complication, was thought an inſipid excellence. However, Manzoli, whoſe volume of voice was too unwieldy for tricks and execution, attached him to his ſervice, and unwillingly performed the Muſic of any other compoſer; as Peſcetti condeſcended not only to adhere to ſimplicity in his melodies, but to ſimplify and thin the accompaniments. And I have never been acquainted with a great ſinger who was not diſpleaſed with an air in which the harmony was ſo loaded, and the parts were ſo complicated and buſy, as to rob him of the attention of the audience, and require too much of his own in the performance. *Queſt' aria è troppo caricata*, have I often heard a ſinger exclaim, when the ingenuity and effect of the accompaniments, if kept under in the performance, have entertained me extremely.

FERDINANDO BERTONI has already had a place among Venetian compoſers who have been in England. Few maſters know the mechanical parts of their buſineſs better than this worthy profeſſor: his melody is flowing and graceful, though not often new; his parts are clear and well arranged; and his counterpoint perfectly correct. And yet there is ſometimes a pacific ſmoothneſs in his Muſic that borders upon languor. Indeed, his own natural diſpoſition is ſo quieſcent and innoxious, that his friend Pacchierotti could not ſtimulate him to any ſolicitude or energy of conduct in his profeſſional concerns. If things went ill, he was as little mortified, as elated if they proſpered. And this even tenor of tranquillity pervaded all his compoſitions; they would ſoothe and pleaſe by grace and facility, but not diſturb an audience by enthuſiaſtic turbulence.

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But though Venice, ever ſince the time of Zarlino, has produced within its own precincts a conſtant ſucceſſion of able muſicians, whoſe names and works have penetrated into the moſt remote parts of Europe, yet not content with *endemial* productions, the inhabitants have frequently fermented emulation, by calling in ſtrangers of great talents and abilities to rouſe and vivify the genius of their countrymen. The Neapolitan ſchool, during the preſent century, has often furniſhed the Venetians with compoſers, whoſe productions have been received on their ſtage with univerſal applauſe. Among theſe, beſides Aleſſandro Scarlatti, Leo, Vinci, and Porpora, already mentioned, Mich. Fini, Ign. Florillo, Salvator Perillo, Gaetano Latilla, Rinaldo di Capua, Giuſeppe d' Arena, Genaro Aleſſandri, Domenico Paradies, Genaro Manna, Gioacchino Cocchi, Nicola Piccini, Tommaſo Traetta, and Antonio Sacchini, all Neapolitans; as well as Sarti, Anfoſſi, and Mortellari, have had their works well performed and well received at Venice. Latilla reſided there the chief part of his life; Paradies had been a compoſer for that city before his arrival in England, and on quitting it, retired thither to end his days. Haſſe, of the Neapolitan ſchool, though a Saxon, was long in the ſervice of that republic, and maeſtro of the *Incurabili Conſervatorio*, and he likewiſe retired thither with the Fauſtina his wife, who was a native of Venice, to cloſe the buſy and ſplendid ſcene of their lives. Cocchi, when he quitted England, did the ſame, and is now maſter of one of the Conſervatorios of that city. Signor Sacchini when I was in Venice, 1770, was maſter of the *Oſpidaletto*, and reſided four years at Venice; and when he reſigned that employment, it was conferred on Traetta, at whoſe deceaſe Anfoſſi was inveſted with it, and allowed, while in England, to perform the duties of the office by deputation.

We muſt not quit Venice without paying proper reſpect to the noble and celebrated dilettante, BENEDETTO MARCELLO, a native of that city, and deſcended from the moſt illuſtrious families of the republic. No cotemporary profeſſor was more reverenced for muſical ſcience, or half ſo much praiſed for his abilities in the art, as Marcello,

Marcello. This accompliſhed nobleman, beſides his muſical productions, conſiſting of pſalms, operas, madrigals, ſongs, and cantatas, was frequently his own poet, and ſometimes aſſumed the character of lyric bard, for other muſicians (*t*). It is probable that Marcello had received ſome diſguſt in his early attempts at dramatic Muſic; for, in 1720, he publiſhed a furious ſatire upon compoſers, ſinging-maſters, and ſingers in general, under the title of *Teatro alla Moda*, or "an eaſy and certain Method of compoſing and performing Italian Operas in the modern Manner." But his great muſical work, to which the late Mr. Aviſon's encomiums and Mr. Garth's publication to Engliſh words, have given celebrity in our own country, was firſt printed at Venice in eight volumes folio, under the following title: *Eſtro poetico-armonico, Parafraſi ſopra i primi* 50 *Salmi, Poeſia di Girolamo Aſcanio Giuſtiniani, Muſica di* Benedetto Marcello, *Patrizj Veneti*, 1724 & 1725. There is a long and learned preface to the firſt volume, in order to give weight and authority to the author's plan and ſtyle of compoſition. But beſides the great diſplay of muſical reading, ſagacity, and ſuperior views to any of his predeceſſors, letters are prefixed to each volume from the author's friends and admirers, in the ſame encomiaſtic ſtrain as the recommendatory verſes, with which almoſt every book was uſhered into the world during the laſt century. But not dazzled by theſe, or the hyperbolical praiſes of Algarotti or Aviſon, I have conſcientiouſly examined the whole eight volumes of the Italian edition, and find, though there is conſiderable merit in the work, that the author has been *over-praiſed:* as the ſubjects of many of his fugues and airs are not only common and old-faſhioned at preſent, but were far from new at the time theſe pſalms were compoſed. But Marcello was a Venetian nobleman, as Venoſa was a Neapolitan prince; both did honour to Muſic by cultivating it; but both expected and received a greater return in fame, than the legal intereſt of the art would allow. Marcello was a diſciple of Gaſparini, and died in 1741.

(*t*) He was author of a drama called *Arato in Sparta*, which was ſet by Ruggieri, and performed at Venice in 170; and in 1710 he produced both the words and the Muſic of an oratorio called *Giuditta*. He ſet the *Pſyche*, of Caſſini, about the ſame time. In 1718, he publiſhed *Sonnets* of his own writing, without Muſic; and in 1725, he both wrote and ſet a *Serenata*, which was performed at the imperial court of Vienna.

CHAP. VIII.

Progreſs of the Muſical Drama at NAPLES, *and Account of the eminent Compoſers and School of Counterpoint of that City.*

THE firſt Neapolitan maſter who worked for the ſtage during the preſent century, ſeems to have been FRANCESCO MANCINI, who flouriſhed from 1700 to 1731, and produced ſeveral operas and intermezzi that were much eſteemed by the firſt profeſſors of the time, particularly Geminiani and Haſſe, who always ſpoke of him as a very able maſter. The celebrated opera of *Idaſpe Fedele*, brought on our ſtage in 1700, was ſet by Mancini.

About 1720, the ſcholars of Alexander Scarlatti and Gaetano Greco, who preſided over the conſervatorios of Naples, began to diſtinguiſh themſelves: among theſe may be enumerated Leo, Porpora, Domenico Scarlatti, Vinci, Sarro, Haſſe, Feo, Abos, Pergoleſi, and many other great and celebrated muſicians, who merit particular notice. To each of the moſt eminent of theſe maſters I ſhall therefore aſſign a ſeparate article, ſpecifying the time when they began to flouriſh, and the chief works they produced for the ſtage.

LEONARDO LEO, principal organiſt of the Chapel Royal at Naples, was not only admired and reſpected by his cotemporaries, but ſtill continues to be held in reverence by every profeſſor that is acquainted with his works (*u*). The firſt opera of his compoſition, that I have been able to find, is *Sofoniſba*, which was performed at Naples in 1718, and the laſt, *Siface*, in Bologna, 1737. Between theſe, he produced three operas for Venice, and four for Rome. Leo likewiſe ſet the *Olimpiade* of Metaſtaſio, in which the duo: *Ne i giorni tuoi felice*, and the air: *Non sò donde viene*, are admirable; as is *Per quel paterno ampleſſo*, in Artaſerſe, the only air of that opera, by this compoſer, that I have ſeen. Leo likewiſe ſet

(*u*) We muſt, however, except M. Reichardt of Berlin, who probally underſtanding the Italian language better than this venerable maſter, has ſeverely criticiſed his manner of ſetting the words of his celebrated air: *Non ſo con dolce moto*; and his cenſures have been adopted by Prof. Cramer of Kiel. Muſical Journal, 1781; and Mag. der Muſik, 1783.

Metaſtaſio's oratorio of *St. Elena al Calvario*, of which I have ſeen ſome very fine ſongs. His celebrated *Miſerere*, in eight real parts, though imperfectly performed in London at the Pantheon, for Anſani's benefit, 1781, convinced real judges that it was of the higheſt claſs of choral compoſition (*x*).

The purity of his harmony, and elegant ſimplicity of his melody, are no leſs remarkable in ſuch of theſe dramas as I have been able to examine, than the judicious arrangement of the parts. But the maſſes and motets which are carefully preſerved by the curious, and ſtill performed in the churches at Naples, have all the choral learning of the ſixteenth century. There are likewiſe extant, *Trios*, for two Violins and a Baſe, ſuperior in correctneſs of counterpoint and elegance of deſign to any ſimilar productions of the ſame period. This complete muſician is equally celebrated as an inſtructor and compoſer; and the *Solfeggi* which he compoſed for the uſe of the vocal ſtudents, in the conſervatorio over which he preſided at Naples, are ſtill eagerly ſought and ſtudied, not only in Italy, but in every part of Europe, where ſinging is regularly taught.

This great muſician died about the year 1742, at the age of fifty-three. His death was unhappily precipitated by an accident which at firſt was thought trivial; for having a tumor, commonly called a *bur*, on his right cheek, which growing, in proceſs of time, to a conſiderable magnitude, he was adviſed to have it taken off; but whether from the unſkilfulneſs of the operator, or a bad habit of body, a mortification enſued, which coſt him his life.

NICOLA PORPORA began to contribute to the luſtre of the Neapolitan ſchool, about the ſame time as Leo. His firſt opera of *Ariana e Teſeo* was performed at Vienna in 1717; at Venice, 1727; and in London, 1734. The operas he compoſed for Naples, Rome, and Venice, before and after his arrival in England, amount to upwards of fifty. Of his cantatas, which remained in favour much longer than his operas, mention has been made elſewhere (*y*).

(*x*) See Vol. II. note *l*. p. 474. (*y*) See above, p. 179.

Porpora was ſo excellent an inſtructor in the art of ſinging, that not only Farinelli, Mingotti, and ſeveral other theatrical performers, but all his ſcholars, whether princeſſes or profeſſors, were proud to own him for their maſter.

In 1736, during his reſidence in England, he publiſhed ſix *Sinfonie da Camera*, or Trios, for two Violins and a Baſe, which he dedicated to the late prince of Wales; but theſe, like almoſt all the inſtrumental Muſic of *vocal compoſers*, except that of Handel and the late John Chriſtian Bach, are fancileſs, and no more fit for one inſtrument than another. Indeed, Vinci, Haſſe, Pergoleſi, Marcello, and Porpora, the great luminaries of vocal compoſitions, ſeem never to have had any good thoughts to beſtow on Muſic, merely inſtrumental. Perhaps the ſuperiority of vocal expreſſion requires fewer notes in a ſong than a ſonata; in which the facility of executing many paſſages that are unfit for the voice, tempts a compoſer to hazard every thing that is new. Thus the ſimplicity and paucity of notes, which conſtitute grace, elegance, and expreſſion in vocal Muſic, render inſtrumental, meagre and inſipid.

Porpora was long the principal maſter of the *Incurabili* Conſervatorio at Venice, for which he compoſed ſeveral maſſes and motets, that are held in great eſtimation by the curious. He retired, however, late in life, to Naples, the place of his nativity, where, in 1767, he died in great indigence, at the advanced age of eighty-two. Signor Corri, who had ſtudied under him five years, was his diſciple at the time of his deceaſe; and he ſays, that though his friends paid him a conſiderable ſum, not only for his inſtruction, but board, Porpora kept ſo miſerable a table, that he was frequently driven out of the houſe, by hunger, to ſeek a dinner elſewhere.

Leonardo Vinci, of the Neapolitan ſchool, who is ſaid to have run away from the conſervatorio of *Gli poveri in Gieſu Criſto*, at Naples, where he was the ſcholar of Gaetano Greco, on account of a quarrel with Porpora, a ſtudent of the ſame ſchool, began to diſtinguiſh himſelf in the year 1724, when he ſet the opera of *Farnace*, for the Aliberti theatre at Rome (z). So great was the ſuc-

(z) It is probable that moſt of the maſters of this ſchool produced ſpecimens of their abilities at Naples, before they were employed to compoſe for the capitals of other ſtates; but I have not been able to find any record of their *Premiers Coups d' Eſſai*.

ceſs of this drama, that he was called upon to furniſh at leaſt one opera every year till 1730, when he compoſed two: *Artaſerſe*, and *Aleſſandro nell' Indie*, both written by Metaſtaſio. Theſe, as I was informed at Rome, he ſet for half price, to gratify his enmity to Porpora, who was then his rival, in that city.

The vocal compoſitions of Vinci form an æra in dramatic Muſic, as he was the firſt among his countrymen, who, ſince the invention of recitative by Jacopo Peri, in 1600, ſeems to have occaſioned any conſiderable revolution in the muſical drama. The airs in the firſt operas were few and ſimple; but as ſinging improved, and orcheſtras became more crouded, the voice-parts were more laboured, and the accompaniments more complicated. In proceſs of time, however, poetry ſeems to have ſuffered as much as ever from the pedantry of muſicians, who forgetting that the true characteriſtic of dramatic Muſic is clearneſs; and that ſound being the vehicle of poetry and colouring of paſſion, the inſtant the buſineſs of the drama is forgotten, and the words are unintelligible, Muſic is ſo totally ſeparated from poetry, that it becomes merely inſtrumental; and the voice-part may as well be performed by a flute or a violin, in the orcheſtra, as by one of the characters of the piece, on the ſtage. Vinci ſeems to have been the firſt opera compoſer who ſaw this abſurdity, and, without degrading his art, rendered it the friend, though not the ſlave to poetry, by ſimplifying and poliſhing melody, and calling the attention of the audience chiefly to the voice-part, by diſintangling it from fugue, complication, and laboured contrivance.

In 1726, he ſet Metaſtaſio's *Didone Abandonata* for Rome, which eſtabliſhed his reputation; for in this exquiſite drama, not only the airs were greatly applauded, but the recitative, particularly in the laſt act, which being chiefly accompanied, had ſuch an effect, that, according to Count Algarotti, "Virgil himſelf would have been pleaſed to hear a compoſition ſo animated and ſo terrible, in which the heart and ſoul were at once aſſailed by all the powers of Muſic (*a*)."

(*a*) *Saggio ſopra l' Opera in Muſica.*

I ſhall

I ſhall mention the reſt of this pleaſing and intelligent compoſer's operas, the airs of which long ſerved as models to other maſters, and are not yet become either ungraceful or inelegant.

In 1727, he compoſed *Giſmondo, Re di Polonia*; in 1728, *Catone in Utica*; in 1729, *Semiramide Riconoſciuta*; and in 1730, *Aleſſandro nell' Indie*, and *Artaſerſe*, all for the theatres in Rome (*b*). The celebrated air at the end of the firſt act of Artaſerſe: *Vo ſolcando un mar crudele*, originally compoſed for Careſtini, is well known, and is perhaps the only production of Vinci by which his merits have been favourably eſtimated in England. In the printed book of the words Vinci is called *Pro-vice maeſtro della Real Capella di Napoli.*

I have been able to find no more of his works after this period; ſo that he muſt either have begun late, or been cut off early in life, as his great and durable renown ſeems to have been acquired in the ſhort ſpace of ſix years of his exiſtence.

The next Neapolitan who entered the liſts, as a dramatic compoſer, was DOMENICO SARRO, vice maeſtro of the Chapel Royal at Naples, who flouriſhed from the year 1725 to 1734. This maſter was much eſteemed, both for his eccleſiaſtical and ſecular productions. Among the many operas he compoſed for the different theatres of Italy, the two moſt in favour, were *Tito Sempronio Gracco*, for Naples, 1725; and Metaſtaſio's *Didone Abandonata*, for Turin, 1727. He was one of the early reformers, who, like Vinci, ſimplified harmony, and poliſhed melody, in his productions for the ſtage.

ADOLFO HASSE, *detto* IL SASSONE, though a native of Germany, deſerves a place in the liſt of Neapolitan compoſers, as he had not only inſtructions from the elder Scarlatti and Porpora, but began firſt to be noticed as a man of genius at Naples, in 1725 (*c*). Much has already

(*b*) The two laſt were performed in the theatre *delle Dame*; the firſt is dedicated to the Chevalier de St. George, called in the title page *Giocomo* III. *Re della Gran Bretagna*; and the ſecond, to his conſort, *Clementina*, called *Regina della Gran Brettagna*.

(*c*) See *German Tour*, Vol. II. p. 183.

been

been ſaid of this admirable compoſer in a former work (*d*); and more information will be collected relative to his numerous productions in ſpeaking of the muſicians of his country; I ſhall therefore only obſerve here, that he purſued the elegant and ſimple manner of Vinci in his vocal compoſitions, and as he long ſurvived this firſt reformer of lyric melody, he frequently ſurpaſſed him in grace and expreſſion; and the operas of Metaſtaſio, which he ſet for Rome and Venice after the deceaſe of Vinci, were not only more applauded by the public, but more conſonant to the ideas of the poet himſelf, as I diſcovered in converſing with him on the ſubject, at Vienna, in 1773.

Haſſe began to compoſe for the great theatre at Naples, by ſetting the opera of *Seſoſtrate*, in 1726, the year after the deceaſe of his maſter, Aleſſandro Scarlatti. This opera and *Attalo Re di Bitinia*, for the ſame theatre, in 1728, ſeem to have been forgotten by the compoſer himſelf in the verbal enumeration of his early productions with which he favoured me at Vienna; but being in poſſeſſion of the printed book of the words of both theſe dramas, with the above dates, to which his name is prefixed in the following manner: *La Muſica è del Signor Giovanni Adolfo Haſſe detto il Saſſone, Maeſtro di Capella di S. A. S. il Duca di Brunſwick*, the record is indiſputable. In 1730, he ſet two operas for Venice: *Daliſa*, in which the principal ſingers were Paſi, Amorevoli, and Fauſtina, whom he married about this time; and *Artaſerſe*, written by Metaſtaſio, in which the principal parts were performed by Farinelli and Cuzzoni. In one of theſe he is called Maeſtro ſopranumerario of the Royal Chapel of Naples; and in the other Maeſtro di Capella of Auguſtus King of Poland and Elector of Saxony. In 1732, he compoſed *Cajo Fabricio*, for Rome; and *Demetrio* for Venice. Theſe dramas, particularly the two written by Metaſtaſio, and the great ſingers who performed in them, eſtabliſhed his reputation, which extended to every part of Europe. Of the numerous operas he compoſed afterwards for the different courts of Germany, an account will be given elſewhere.

(*d*) Ibid. Vol. I.

GIUSEPPE

GIUSEPPE PORSILE, of Naples, the ſon of Carlo Porſile, who compoſed the opera of *Nerone* for that city in 1686, appears to have been in the ſervice of the Emperor at Vienna in 1720. Apoſtolo Zeno (*e*) ſpeaks of his *bella Muſica* to *Spartaco*, an opera written by the Abate Paſquini for the imperial court in 1726. Between which period and 1735, he compoſed ſeveral dramas for the different theatres of Italy. His favour at Vienna, however, appears to have been durable, as he was employed there, in 1733, to ſet the oratorio of *Giuſeppe Riconoſciuto*, by Metaſtaſio, which Haſſe publicly declared to be the fineſt Muſic he had ever heard. I have never met with any of his productions; but his ſtyle is ſaid, by others, to have been natural, and full of force and expreſſion (*f*).

RICCARDO BROSCHI, *Maeſtro di Capella Napolitano*, and the brother of the celebrated Farinelli, whom he inſtructed in the firſt rudiments of Muſic, compoſed the opera called *L' Iſola d' Alcina*, for Rome, in 1728. It was in this opera that the memorable contention happened between Farinelli and a celebrated performer on the trumpet, over whom that matchleſs ſinger obtained a complete victory. In 1730, Broſchi accompanied his brother to Venice, where he compoſed the opera of *Idaſpe*; in which, not only Farinelli performed, but the Cavalier Nicolini, then old, but ſtill a great actor, and Cuzzoni, young, and at the ſummit of her favour. Though this was not the firſt appearance of any of theſe renowned performers on the Venetian ſtage, the late Sir Edward Walpole, who was there at the time, uſed to declare, that the acclamation with which they were received, and the rapture communicated by their talents, ſurpaſſed all that he had ever known in any other theatre in Europe.

FRANCESCO FEO, one of the greateſt Neapolitan maſters of his time, compoſed *Ipermeſtra*, for Rome, in 1728, and *Andromaca*, for the ſame city, in 1730. From this period till about the year 1740, his name frequently occurs in the muſical dramas of Italy. The few ſpecimens which I have ſeen of this compoſer's abilities

(*e*) *Lettere*, Tomo. I. (*f*) *Eſſai ſur la Muſique*, Tom. III. p. 224.

in

in vocal Muſic, ſeem correct and maſterly in counterpoint, and full of fire, invention, and force in the melody and expreſſion of the words.

We are now arrived at a very important period of muſical hiſtory, when Pergoleſi, the child of taſte and elegance, and nurſtling of the Graces, firſt began to captivate by his ſtrains. This exquiſite compoſer has ſo much intereſted and delighted the muſical world, that a dry liſt of his works ſeems inſufficient to ſatisfy the curioſity which his productions have excited. I ſhall, therefore, lay before my readers all the information I was able to procure concerning his ſhort life, in my tour through Italy; at which time, though he had been dead upwards of thirty years, yet I met with ſeveral perſons, both at Rome and Naples, particularly the late Mr. Wiſeman and Barbella, who had been perſonally acquainted with him, and who communicated to me many of the following circumſtances:

GIOVANBATTISTA PERGOLESI was born at Caſoria, a little town about ten miles from Naples, in 1704. His friends diſcovering, very early in his infancy, that he had a diſpoſition for Muſic, placed him in the conſervatorio at Naples, called *Dei poveri in Gieſu Griſto*, which has been ſince ſuppreſſed. Gaetano Greco, of whom the Italians ſtill ſpeak with reverence as a contrapuntiſt, preſided then over that celebrated ſchool. This judicious maſter ſoon perceiving uncommon genius in his young pupil, took particular pleaſure in facilitating his ſtudies, and communicating to him all the myſteries of his art. The progreſs which the young muſician made was proportioned to the uncommon advantages of nature and art with which he was favoured; and at a time when others had ſcarcely learned the gammut, he produced ſpecimens of his abilities which would have done honour to the firſt maſters in Naples. At the age of fourteen, he began to perceive that taſte and melody were ſacrificed to the pedantry of learned counterpoint, and after vanquiſhing the neceſſary difficulties in the ſtudy of harmony, fugue, and ſcientific texture of the parts, he intreated his friends to take him home, that he might indulge his own fancies,

and write ſuch Muſic as was moſt agreeable to his natural perceptions and feelings.

The inſtant he quitted the conſervatorio, he totally changed his ſtyle, and adopted that of Vinci, of whom he received leſſons in vocal compoſition, and of Haſſe, who was then in high favour. And though he ſo late entered the courſe which they were purſuing with ſuch rapidity, he ſoon came up with them; and, taking the lead, attained the goal, to which their views were pointed, before them. With equal ſimplicity and clearneſs, he ſeems to have ſurpaſſed them both, in graceful and intereſting melody.

His countrymen, however, were the laſt to diſcover or allow his ſuperiority, and his firſt opera, performed at the ſecond theatre of Naples, called *Dei Fiorentini*, met with but little ſucceſs. The prince of *Stigliano*, firſt equery to the King of Naples, diſcovering, however, great abilities in the young Pergoleſi, took him under his protection; and from the year 1730 to 1734, by his influence, procured employment for him at the *Teatro Nuovo*. But during this period, the chief of his productions were of the comic kind, and in the Neapolitan dialect, which is unintelligible to the reſt of Italy, except the *Serva Padrona*, ſet for the theatre of *San Bartolomeo*.

It was not till the year 1735, that an account of his merit penetrated ſo far as Rome, and inclined the directors of the opera there, to engage him to compoſe for the *Tordinona* theatre in that city.

Pergoleſi, ambitious of writing for a better theatre, as well as for better performers, than thoſe for which he had hitherto been employed; and happy in having the exquiſite poetry of Metaſtaſio's *Olimpiade* to ſet, inſtead of the Neapolitan jargon, went to work with the zeal and enthuſiaſm of a man of genius, animated by hope, and glowing with an ardent paſſion for his art.

The Romans, however, by ſome unaccountable fatality, received his opera with coldneſs; and the compoſer being a young man but little known, they ſeemed to want to be told by others that his Muſic was excellent, and would ſoon, by the admiration of all Europe, make them aſhamed of their injuſtice and want of taſte.

To

To complete his mortification at the ill reception of this opera, *Nerone*, compoſed by Duni, the next that was brought on the ſtage, and for which his was laid aſide, had a very great ſucceſs.

DUNI, a good muſician, and a man of candour, though greatly inferior in genius to Pergoleſi, is ſaid to have been aſhamed of the treatment which he had received; and with an honeſt indignation declared, that he was out of all patience with the Roman public, *frenetico contro il publico Romano*. He even tried during the ſhort life of this opera, to make a party in its favour among the profeſſors and artiſts who were captivated with the beauty of the Muſic; but all their efforts were vain; the time was not yet come when judgment and feeling were to unite in its favour.

Pergoleſi returned to Naples with the ſmall crop of laurels which had been beſtowed on him by profeſſors and perſons of taſte, who in every country compoſe but a very inconſiderable part of an audience. He was, indeed, extremely mortified at the fate of his opera, and not much diſpoſed to reſume the pen, till the Duke of Matalon, a Neapolitan nobleman, engaged him to compoſe a maſs and veſpers for the feſtival of a ſaint at Rome, which was to be celebrated with the utmoſt magnificence.

Though Pergoleſi had but too much cauſe to be diſſatisfied with Roman decrees he could not decline the duke's propoſition, and it was on this occaſion that he compoſed the *Maſs, Dixit, & Laudate*, which have been ſince ſo often performed for the public, and tranſcribed for the curious. They were heard for the firſt time in the church of San Lorenzo in Lucina, with general rapture; and if any thing could conſole a man of genius for ſuch unworthy treatment as he had lately experienced at Rome, it muſt have been ſuch hearty and unequivocal approbation as he now received in the ſame city.

His health, however, daily and viſibly declined. His friends had perceived, by his frequent ſpitting of blood, for four or five years before this period, that he was likely to be cut off in his prime; and his malady was ſtill increaſed by this laſt journey to Rome. His firſt patron, the prince of Stigliano, who had never ceaſed to love

and protect him, adviſed him to take a ſmall houſe at *Torre del Greco*, near Naples, on the ſea-ſide, almoſt at the foot of Mount Veſuvius (*g*). It is imagined by the Neapolitans, that perſons afflicted with conſumptions are either ſpeedily cured, or killed, in this ſituation.

During his laſt ſickneſs, Pergoleſi compoſed his celebrated cantata of Orpheus and Euridice, and his *Stabat mater*, at Torre del Greco, whence he uſed to go to Naples from time to time to have them tried. The *Salve Regina*, which is printed in England, was the laſt of his productions, and he died very ſoon after it was finiſhed, in 1737, at the age of thirty-three!

The inſtant his death was known, all Italy manifeſted an eager deſire to hear and poſſeſs his productions, not excepting his firſt and moſt trivial farces and *intermezzi*; and not only lovers of elegant Muſic, and curious collectors elſewhere, but even the Neapolitans themſelves, who had heard them with indifference during his life-time, were now equally ſolicitous to do juſtice to the works and memory of their deceaſed countryman. Rome, ſenſible now of its former injuſtice, as an *amende honorable*, had his opera of *Olimpiade* revived: an honour which had never been done to any compoſer of the preſent century before. It was now brought on the ſtage with the utmoſt magnificence, and that indifference with which it had been heard but two years before, was now converted into rapture.

Pergoleſi's firſt and principal inſtrument was the violin, which was urged againſt him, by envious rivals, as a proof that he was unable to compoſe for voices. If this objection was ever in force with reaſonable and candid judges, it muſt have been much enfeebled, not only by the ſucceſs of Pergoleſi in vocal compoſitions, but by Sacchini, whoſe principal ſtudy and practice, during youth, were likewiſe beſtowed on the violin.

It is Mr. Walpole's opinion that Mr. Gray firſt brought the

(*g*) This houſe was ſhewn to me in 1770, thirty-three years after his death, among the extraordinary things to be ſeen in the environs of Naples.

compo-

compoſitions of Pergoleſi into England (*h*). His opera of *Olimpiade* was firſt performed on our ſtage in 1742, when Monticelli acquired uncommon applauſe in the air: *Tremende oſcuri atroce*, and the ſcene where the *aria parlante: Se cerca ſe dice* occurs; which, though it has often been ſet ſince to more elaborate and artificial Muſic, its effect has never been ſo truly dramatic; all other compoſitions to thoſe words are languid on the ſtage, and leave the actor in too tranquil a ſtate for his ſituation (*i*).

The words *Tremende oſcuri atroce*, are not Metaſtaſio's, nor have I ever been able to diſcover whoſe they are, or how they happened to be ſet by Pergoleſi; the air, however, *A due cori*, is admirable (*k*).

From all the information that I was able to procure at Rome and Naples, concerning the premature death of Pergoleſi, there does not ſeem the leaſt foundation for the ſtory concerning his having been poiſoned. The diſeaſe of which he died was a conſumption, that preyed upon his lungs during the laſt five or ſix years of his exiſtence, and the moſt active and important of his life. As envy was ſaid to have ſtimulated his concurrents to have recourſe to poiſon in order to get rid of ſo formidable a rival, it has been well obſerved (*l*), that the ſucceſs of Pergoleſi's productions was never ſufficiently brilliant to render him ſuch an object of envy to his brethren as to make it neceſſary to diſpatch him by unfair means.

(*h*) This exquiſite poet went abroad in the ſpring of 1739, and travelling through France, arrived at Turin in November of the ſame year. He did not reach Rome, however, till April 1740. In his letters he only ſpeaks of the Muſic he heard in that city, (ſee page 86 of Mr. Maſon's Mem.) and of a glorious concert at Naples, (96.) His laſt letter from Italy is dated at Florence April 21ſt, 1741. Mr. Maſon ſays, that he quitted Turin the 15th of Auguſt, and began to croſs the Alps the next day. But though there is no mention made of Pergoleſi in Gray's letters from Italy, yet I have frequently heard from Mr. Walpole, Mr. Maſon, and others, of his intimate friends, that he regarded the vocal compoſitions of this maſter as models of perfection. His *Salve Regina* was performed in England at the little theatre in the Hay-market January 8th, 174⁻, (as appears in the newspapers of the time); ſo that it could not have been brought firſt into this country by Mr. Gray, who did not arrive in England from Italy till the Auguſt of that year.

(*i*) When I mentioned this circumſtance to Pacchierotti, in a converſation on the ſubject, he very well applied our Engliſh vulgar phraſe to Pergoleſi, by ſaying, that in ſetting theſe words "he had hit the right nail on the head."

(*k*) I have a copy of this air in manuſcript to the words: *Torbido in volto e nero*, which are likewiſe not to be found in the works of Metaſtaſio.

(*l*) *Notices ſur la Vie et les Ouvrages de Pergoleſi, par* M. Boyer, Mercure de France, pour Juillet 1772, p. 191.

The art of Muſic, however, did not die with Pergoleſi, as we ſhall ſee by the liſt of his ſucceſſors, who purſuing the track which Vinci, Haſſe, and Pergoleſi had firſt traced out, have advanced into new regions of invention, taſte, grace, elegance, and grand effects.

I was aſſured at Rome by a muſician who had known him perſonally, that he was a ſlow workman; but "the gods ſell to mortals," ſays Epicharmus, "all that is great and beautiful at the price of immenſe labour (*m*)." Salvini tells us, that the celebrated compoſer Cariſſimi being praiſed for the grace and eaſe of his melodies, uſed to cry out: "Ah, with what difficulty is this eaſe acquired (*n*)?"

He had perhaps more energy of genius, and a finer *tact*, than any of his predeceſſors: for though no labour appears in his productions, even for the church, where the parts are thin, and frequently in uniſon, yet greater and more beautiful effects are often produced in performance than are promiſed in the ſcore. And, indeed, it frequently happens, that a ſcore in which the texture of the parts is very artificial, ingenious, and amuſing to the eye, affords nothing but noiſe and confuſion to the ear. As the Italians in the ſixteenth century were the maſters to all Europe in elaborate compoſition, even to a pedantic exceſs, ſo they have been the firſt, in modern times, to abjure its abſurdity.

The eaſe and ſimplicity of Vinci's and Pergoleſi's ſtyle, were ſoon imitated with ſervility by men of no genius, who always appear more contemptible in light than laboured ſtrains; and theſe, puſhing facility to an inſipid exceſs, ſoon rendered opera Muſic proverbially flimſy and frivolous. Of this number were Lampugnani, Peſcetti, Pelegrini, Giacomelli, Paleazzi, Schiaſſi, Pampani, and many others.

The church Muſic of Pergoleſi has been cenſured by his countryman, Padre Martini, as well as by ſome Engliſh muſical critics, for too much levity of movement, and a dramatic caſt, even in ſome of his ſlow airs; while, on the contrary, Eximeno ſays, that "he never heard, and perhaps never ſhall hear, ſacred Muſic

(*m*) Πάντα χαλεπὰ τὰ καλά. (*n*) *Ah! queſto facile, quanto è difficile!*

accom-

accompanied with inſtruments, ſo learned and ſo divine, as the *Stabat Mater*."

As the works of this maſter form an æra in modern Muſic, and as general praiſe or cenſure is ſeldom juſt or ſatisfactory to diſcriminative minds, it was my intention to have inſerted here, ſome critical remarks reſulting from a late careful examination of his principal productions for the church; but upon calculating the buſineſs I have ſtill to do, and the pages left for its reception, I find that critical diſcuſſion muſt give way to matters of fact, or my volume will be rendered too cumbrous and unwieldy.

If the SONATAS aſcribed to Pergoleſi, for two violins and a baſe, are genuine, which is much to be doubted, it will not enhance their worth ſufficiently to make them intereſting to modern ears, accuſtomed to the bold and varied compoſitions of Boccherini, Haydn, Vanhal, &c. They are compoſed in a ſtyle that was worn out when Pergoleſi began to write; at which time another was forming by Tartini, Veracini, and Martini of Milan, which has been ſince poliſhed, refined, and enriched with new melodies, harmonies, modulation, and effects.

No fair and accurate judgment can be formed of the merit of a compoſer of paſt times, but by comparing his works with thoſe of his predeceſſors and immediate competitors. The great progreſs that has been made in inſtrumental Muſic, ſince the deceaſe of Pergoleſi, will not diminiſh his reputation, which was not built on productions of that kind, but on *vocal compoſitions*, in which the clearneſs, ſimplicity, truth, and ſweetneſs of expreſſion, juſtly entitle him to ſupremacy over all his predeceſſors and cotemporary rivals, and to a niche in the temple of Fame, among the great improvers of the art; and, if not the founder, the principal poliſher of a ſtyle of compoſition both for the church and ſtage which has been conſtantly cultivated by his ſucceſſors, and which, at the diſtance of half a century from the ſhort period in which he flouriſhed, ſtill reigns throughout Europe.

To the abilities of the Neapolitan compoſers Paradies, Cocchi, Guglielmi, Traetta, Sacchini, and Anfoſſi, who have all been in England, due reſpect has been paid in a preceding chapter.

GAETANO

GAETANO LATILLA, an excellent compoſer of the Neapolitan ſchool, has ſpent the greateſt part of his life at Venice, where he diſtinguiſhed himſelf chiefly by his comic operas; he was, however, frequently called to Rome, where his ſerious operas were likewiſe very ſucceſsful. *Temiſtocle*, his firſt drama of that kind, was compoſed for the *Tordinona* theatre in that city, 1737. He continued to compoſe for the Roman theatre till the year 1740, when his opera of *Siroe*, of which I am in poſſeſſion of the ſcore, and in which the principal ſingers were Lorenzini, a ſoprano; Appiano, contralto; and the celebrated tenor Babbi, had very great ſucceſs. From this time till 1766, he continued writing alternately for Rome and Venice with uninterrupted ſucceſs.

His invention was perhaps leſs fertile than that of many Neapolitan maſters; but in the arrangement of his parts, in correctneſs and knowledge of effects, he has ſeldom been exceeded.

Latilla is, I believe, ſtill living. In 1770, he was an aſſiſtant to Galuppi at the church of St. Mark, in Venice, and ſeemed in great indigence; which, conſidering his profeſſional abilities, and former favour, excited indignation and melancholy reflexions, at the caprice and ingratitude of the public. Since that time, I have been told that he had the misfortune to be a *patriot*; and was thrown into priſon at Venice for ſpeaking too freely of ſtate affairs, and, when enlarged, was ordered to quit the city. To clamour at grievances in any country, without either power or plan to redreſs them, is uſeleſs; but in the midſt of deſpotiſm, the folly is as great as reaſoning with a furious *lion*, whoſe *mouth is wide open*.

RINALDO DI CAPUA, a Neapolitan compoſer of great genius and fire, and whoſe productions were the delight of all Europe during many years, is another melancholy inſtance of the tranſient ſtate of a muſician's fame and favour. He was living, or rather ſtarving, in 1770 at Rome, the chief ſcene of all his former glory! His hiſtory and opinions have been given at large in another work *(p)*; I ſhall therefore here only mention his principal productions. He ſeems to have been a ſucceſsful compoſer from 1737 to 1758. His firſt ſerious opera at Rome was *Il Ciro Riconoſciuto*,

(p) Preſent State of Muſic in France and Italy, Art. ROME.

1737;

1737; and *Adriano in Siria*, the laſt, in 1758. A very fine air from his opera of *Vologeſo* was ſung by Monticelli in England, and printed by Walſh among the favourite ſongs of the opera of *Gianguir, nell' orror di notte oſcura*, to which I refer as a ſpecimen of his ſerious ſtyle. Indeed, the whole ſcene in this opera, beginning by the accompanied recitative, *Berenice, ove ſei?* and terminated by the air, *Ombra che pallida*, is ſo admirable, that I ſhould wiſh to inſert it here as an example of the perfection to which dramatic Muſic was brought in Italy near fifty years ago, if it would not occupy too much ſpace in my work. The curious will, however, do well to procure a copy of it whenever they have an opportunity.

It has been ſaid (*q*), perhaps with ſome truth, that the ſcience of this compoſer is not equal to his genius; for being educated as a dilettante, he probably did not ſummit to all the drudgery of dry ſtudy, which one intended for the profeſſion of Muſic muſt neceſſarily undergo.

DOMENICO TERRADELLAS, or TERRADEGLIAS, a Spaniard, born and educated in Catalonia; but, afterwards, a diſciple of Durante, at Naples, began to flouriſh about 1739, when he compoſed the opera of *Aſtarto*, and part of *Romolo*, in conjunction with Latilla, for the *Teatro delle Dame*, at Rome.

In the latter end of the year 1746 he came to England (*r*), where he compoſed two operas: *Mithridates* and *Bellerophon*. But unfortunately for the compoſer, none of the ſingers of this time ſtood high in the favour of the public. Yet his opera of *Mitridate*, I well remember, received much applauſe, as Muſic, diſtinct from what was given to the performers. And his compoſitions when executed in Italy by ſingers of the firſt claſs, acquired him great reputation.

Beſides the favourite ſongs in the two operas juſt mentioned, which are printed by Walſh, Terradellas himſelf, while he was in England, publiſhed a collection of *Twelve Italian Airs and Duets* in ſcore, which he dedicated to Lady Cheſterfield. In theſe he

(*q*) *Eſſai ſur la Muſque*, Tom. III. p. 477.

(*r*) This was between the departure of Gluck and arrival of Ciampi.

ſeems leſs maſterly and original than in his other productions that have come to my knowledge. In the ſongs he compoſed for Reginelli, a very learned ſinger in ruin, we find boldneſs and force, as well as pathos. And ſome *arie di bravura* of his compoſition, for the celebrated tenor ſinger Babbi, at Rome, abound with fire and ſpirit. If his productions are compared with thoſe of his cotemporaries, his writings, in general, muſt be allowed to have great merit; though his paſſages now ſeem old and common (*s*).

Terradellas was remarkable, not only for attending, in every ſituation of the ſinger, to the ſpirit of the drama which he had to compoſe, but for giving good Muſic to bad ſingers, and not *under*-writing, as Mr. Bayes calls it, the inferior parts of his theatrical pieces. Indeed, it has always appeared to me, that an exquiſite ſinger who can command attention by the mere tone of his voice, and who requires only a *canevas*, or out-line, to colour at his pleaſure, is in leſs want of artificial and captivating compoſition, than an ordinary ſinger, who is neither poſſeſſed of voice nor taſte ſufficient to intereſt the audience. And Terradellas ſeems to have written all his ſongs for performers of abilities; for his airs are never made eaſy and trivial in order to ſpare the ſinger. Jomelli's pen always flowed with this ſpirit; for he never rejected a paſſage that preſented itſelf, becauſe it would be difficult and troubleſome in the execution; but this freedom of ſtyle, twenty years ago, might be more ſafely practiſed than at preſent: for it is well known, that a company of ſingers is now reckoned good, in Italy, if the two firſt performers are excellent; and an opera is ſure to pleaſe if two or three airs and a duet deſerve attention; the audience neither expecting nor attending to any thing elſe. And the managers, who find this cuſtom very convenient, take care not to interrupt play or converſation by the uſeleſs and impertinent talents of the under-ſingers; ſo that performers of the ſecond or third claſs are generally below mediocrity.

(*s*) This compoſer having ſpent his youth in Catalonia, was not regularly initiated into the myſteries of counterpoint in any Neapolitan Conſervatorio, having been placed under Durante, for a ſhort time, only as a private ſcholar; and I think I can ſometimes diſcover in his ſcores, thro' all his genius and elegance of ſtyle, a want of ſtudy and harmonic erudition.

Between

Between the year 1725 and 1740, the muſical drama in Italy ſeems to have attained a degree of perfection and public favour, which perhaps has never been ſince ſurpaſſed. The opera ſtage from that period being in poſſeſſion of the *poetry* of Apoſtolo Zeno and Metaſtaſio; the *compoſitions* of Leo, Vinci, Haſſe, Porpora, and Pergoleſi; the *performance* of Farinelli, Careſtini, Caffarelli, Bernacchi, Babbi, la Teſi, la Romanina, Fauſtina, and Cuzzoni; and the elegant *ſcenes* and *decorations* of the two Bibienas, which had ſuperſeded the expenſive and childiſh machinery of the laſt century. *Dancing* was at this time likewiſe ſubſtituted in ſerious operas, to the coarſe farces between the acts, called *Intermedj*, or *Intermezzi*; and it was about this period that *Balli* were firſt compoſed analogous to the incidents of the piece, which they enlivened and embelliſhed without aſſuming ſuch a degree of importance as robs the poet, compoſer, and performer, of their due rank and attention in every muſical drama.

Such was the progreſs of the melo-drama in Italy, when Nicolò Jomelli began to flouriſh. This truly great compoſer was born in 1714, at *Avellino*, a town about twenty-five miles from Naples, in which city he had his muſical education under Leo and Durante. The firſt opera to which I find his name, is *Ricimero Rè de' Goti*, compoſed for the Argentina theatre at Rome, 1740. And between that period and 1758, he compoſed for the ſame city fourteen operas, beſides others for Venice and different Italian theatres.

From 1758 till about 1765, he reſided in Germany, being engaged in the ſervice of the Duke of Würtemburg, at Stuttgardt, or rather at Ludwigſbürg, his new capital, where Jomelli's works were performed. Here he produced a great number of operas and other compoſitions, by which he acquired great reputation, and totally changed the taſte of vocal Muſic in Germany. On his return to Italy, he left all theſe productions behind him, upon a ſuppoſition that he ſhould again reſume his ſtation at Ludwigſbürg, after viſiting his native country. But as he never returned thither to claim theſe compoſitions, they fell into the hands of his

patron the Duke of Würtemburg, who preſerved them as precious relics of this great maſter (*t*).

After he quitted Germany, Jomelli compoſed a great number of operas expreſsly for the King of Portugal, who tried every expedient to tempt him to go to Liſbon; which honour though he declined, on account of the delicate ſtate of his wife's health, yet he annually furniſhed that prince with new productions, as well as with whatever he compoſed for other purpoſes.

He compoſed, after his return to Naples, three operas for that city: *Armida*, in 1769; *Demofoonte*, 1770; *Ifigenia in Aulide*, 1771. And in 1772, *Achille in Sciro*, for Rome, which was his laſt.

Some of the Muſic which he compoſed for the dances of his operas has been much celebrated, particularly his *Chaconne*, which is well known in England, and has ſerved as a model for that ſpecies of dance throughout Europe, ever ſince it was compoſed.

The operas of Jomelli will be always valuable to profeſſors and curious collectors, for the excellence of the compoſition; though it has been thought neceſſary, in compliance with the general rage for novelty, to lay them aſide, and to have the ſame dramas new ſet for the ſtage, in order to diſplay the talents, or hide the defects, of new ſingers.

As Jomelli was a great harmoniſt, and naturally grave and majeſtic in his ſtyle, he ſeems to have manifeſted abilities in writing for the church, ſuperior even to thoſe for the ſtage. Of the many oratorios which he compoſed, I am only acquainted with three:

(*t*) Propoſals were publiſhed at Stuttgardt in 1783, and in Cramer's Mag. der Muſ. for September of the ſame year, for printing by ſubſcription the entire dramatic works of Jomelli in ſcore, which we recompoſed during the twenty years that he was in the ſervice of the Duke of Würtemberg, conſiſting of fifteen ſerious operas, five paſtoral dramas, and three burlettas; but whether this undertaking was ever accompliſhed, I have not as yet been able to learn.

The ſerious operas which Jomelli compoſed for Stuttgardt, are the following: *L' Olimpiade, La Clemenza di Tito, Nitteti, Pelope, Enea nel Lazio, Catone in Utica, Il Re Paſtore, Aleſſandro nell' Indie, Ezio, Didone, Demofoonte, Semiramide, Vologeſo, Artaſerſe*, and *Fetonte*. Paſtoral dramas: *Imeneo in Atene, Il Paſtore Illuſtre*, and *L' Iſola Diſabitata*. Comic operas: *Il Matrimonio per Concorſo, La Schiava Liberata*, and *Il Cacciatore Deluſo*.

Iſacco

Iſacco Figura del Redentore, *Betulia Liberata*, and *La Paſſione*, all written by Metaſtaſio and all admirably ſet. In the firſt accompanied recitative and air of *Iſacco*, at the opening of the ſecond part, beginning: *Chi per pietà mi dice, il mio figlio che fa?* in which are painted, with an uncommon degree of agitation and paſſion, the anxiety and terror of Sarah during the abſence of Abraham, whom ſhe ſuppoſes is in the act of ſacrificing her ſon Iſaac, have been juſtly much admired. I am in poſſeſſion of a *Te Deum*, and a *Requiem*, of his compoſition, which manifeſt him to have been a great maſter of the church ſtyle; though he had acquired great fame as a dramatic compoſer before he began to exerciſe himſelf in this ſpecies of writing, concerning which he had never beſtowed a thought ſince he left the Muſic-ſchool, or conſervatorio, till about the year 1751, when it having been determined at Rome that the Muſic for Paſſion-week ſhould be as excellent as poſſible, Durante, Jomelli, and Perez, were employed to ſet the leſſons from the Lamentations of Jeremiah, for the three moſt ſolemn days of that holy time. Jomelli's compoſition was performed on Wedneſday, Perez's on Thurſday, and Durante's on Good-Friday. The firſt is entitled LETTIONE PRIMO *per il mercoledì ſanto, con Violini, Oboè, Viola, Flauti e Corni da Caccia.* The ſecond LETTIONE PRIMA *del Giovedì ſanto, a Soprano ſolo, con Violini, Viola, Oboè, e Corni da Caccia.* And the third LETTIONE TERZA *del Venerdì ſanto, a 4 Voci, con Violini, Viola, e Corni da Caccia.* Having procured a ſcore of theſe compoſitions at Rome, and lately examined them, I can venture to ſay that they all appear to me admirable; and as the compoſers were all men of great abilities, who exerted themſelves on this honourable occaſion, it is difficult to determine, in their ſeveral ſtyles, which is the beſt. The productions of Jomelli and Perez are in an elegant and expreſſive oratorio ſtyle; and that of Durante more in the ancient ſtyle of church Muſic: more learned in modulation, more abounding in fugue, and more elaborate in the texture of the parts, as might be expected from his maturer age, and the ſolemnity of the day on which his Muſic was to be performed.

But

But though Jomelli acquired conſiderable fame by this compoſition for the church, yet he was ſo far from being intoxicated by it, that in a viſit to Padre Martini, at Bologna, ſoon after, he told this learned contrapuntiſt that he had a ſcholar to introduce to him. Padre Martini aſſured him, that he ſhould be glad to inſtruct any one ſo well recommended. And a few days after, the good father aſking who and where was the diſciple he had talked of? Jomelli, anſwered, *Padre ſon io*; and, pulling a *ſtudio* of paper out of his pocket, on which he had been trying his ſtrength in modulation and fugue upon *canto fermo*, begged of him to examine and point out his errors.

From this period he produced many admirable compoſitions for the church, in which he united elegance with learning, and grace with bold deſign. Among other productions of this kind, the two following merit commemoration. An *Offertorio*, or motet, for five voices without inſtruments, followed by an *Alleluja* of four parts in chorus; and a *Miſſa pro defunctis*, or burial ſervice, which he compoſed at Stuttgardt for the obſequies of a lady of high rank and favour at the court of his patron the Duke of Würtemburg. Theſe compoſitions, which are learned without pedantry, and grave without dulneſs, will be laſting monuments of his abilities as a contrapuntiſt.

But the moſt elaborate of all his compoſitions, is the *Miſerere*, or fifty-firſt pſalm, tranſlated into Italian verſe, by his friend Saverio Mattei, which he ſet for two voices, accompanied with inſtruments, in 1773, the year before his deceaſe. In this production, which breathes a pious gravity, and compunction of heart ſuited to the contrite ſentiments of the pſalmiſt, there is a manifeſt ſtruggle at extraneous modulation and new effects, perhaps too much at the expence of facility and grace. Though all the movements of this compoſition are ſlow, yet the execution is ſo difficult, both to the voices and inſtruments, that when it was performed in London at Marchetti's benefit, it was the opinion of the late Mr. Bach, that Jomelli had purpoſely written what he could not execute himſelf, in order to perplex the performers.

This

This, however, muſt have been ſaid in pleaſantry, for Jomelli had no malevolence in his diſpoſition; perhaps in ſtriving at excellence with too great ſolicitude, he ſometimes had recourſe to art and ſtudy, inſtead of giving way to his own feelings. There are, however, admirable ſtrokes of paſſion as well as ſcience in the Muſic that he has ſet to this pſalm, which, though above the comprehenſion of common hearers, will afford great pleaſure to thoſe that are able to read the ſcore, or to follow the performers through the labyrinths of art.

This admirable compoſer had, in general, ſuch a facility in writing, that he ſeldom courted the Muſe at an inſtrument; and ſo tenacious a memory, that Sacchini aſſured me he frequently compoſed an air on opening a book of lyric poetry, while, like a peripatetic, he has been walking about a room, which he remembered a year after, and then committed it to paper, as faſt as he could write a letter.

Jomelli has been called, in a ſplenetic fit, a *Ciarlatano*, by a great and celebrated compoſer of the ſame ſchool. If writing too well for common ears, and too learnedly for lazy hearers, is quackery, Jomelli was certainly guilty. As Raphael had three manners of painting, Jomelli had three ſtyles of compoſition. Before he went to Germany, the eaſy and graceful flow of Vinci and Pergoleſi pervaded all his productions; but when he was in the ſervice of the Duke of Würtemberg, finding the Germans were fond of learning and complication, he changed his ſtyle in compliance with the taſte and expectations of his audience; and on his return to Italy, he tried to thin and ſimplify his dramatic Muſic, which, however, was ſtill ſo much too operoſe for Italian ears, that in 1770, upon my aſking a Neapolitan how he liked his opera of *Demofoonte*, he cried out with vehemence—*è ſcelerata, Signore!*

Climate ſeems to operate ſo much on Muſic, however its influence may be diſputed in manners and government, that what is admired in one country is deteſted in another. In cold climates *labour* is neceſſary to circulation; in hot, *eaſe* is the grand deſideratum. This principle is carried to ſuch exceſs in Italy, that whatever

ever gives the hearer of Muſic the leaſt trouble to diſentangle, is Gothic, pedantic, and *ſcelerata*. As to difficulties of *execution*, in a *ſingle part*, the compoſers and performers may ſpin their brains, and burſt their blood-veſſels, and welcome, provided the texture of the parts is clear and ſimple.

The Gothic inventions, as they call them, of fugues, canons, and laboured counterpoint of the ſixteenth century, they are willing to reſign to the Flemings, who firſt brought them into Italy; but of which all the natives, except a few obſtinate pedants, ſtruggled to diveſt their Muſic, particularly that for the ſtage, during the laſt century.

I entirely agree with Martial, that *Turpe eſt* DIFFICILES *habere nugas*; but that the art is to be enervated to the level of ignorance, idleneſs, and caprice, I deny. It is the *exceſs* of learning and facility that is truly reprehenſible by good taſte and ſound judgment; and *difficult* and *eaſy* are relative terms, which they only can define. To lovers of Muſic who have heard much in various ſtyles, little is new; as to others who have heard but little, all is new. The former want reſearch and new effects, which to the latter, old Muſic can furniſh. Palates accuſtomed to plain food find *ragoûts* and *morceaux friands* too highly ſeaſoned; while to thoſe who have long been pampered with dainties, ſimplicity is inſipid. How then is a compoſer or performer to pleaſe a mixed audience, but by avoiding too much complacence to the excluſive taſte of either the learned, or the ignorant, the ſupercilious, or the ſimple?

The health of Jomelli began to decline ſoon after I had ſeen him in perfect health at Naples, 1770. He was then corpulent, and reminded me of the figure of Handel. In 1771, he had a ſtroke of the palſy, which, however, did not impair his intellects, as he compoſed *Achille in Sciro*, for the Roman theatre, and a cantata for the ſafe delivery of the Queen of Naples, in 1772; and in 1773, his Italian *Miſerere*, the moſt elaborate and ſtudied of all his works.

His friend Signor *Saverio Mattei*, the tranſlator of the pſalms into Italian verſe, from whoſe verſion Jomelli had taken the

Miſerere, or fifty-firſt pſalm, gives the following account of the public funeral and works of the great muſician, in his *Saggio di Poeſie Latine ed Italiane*, publiſhed at Naples immediately after his deceaſe.

Naples, September, 1774. "Yeſterday all the muſicians of this city united in celebrating the funeral of the great Jomelli. The church was very finely ornamented; and a great number of wax tapers were placed about the pompous bier. Two orcheſtras of three rows each could ſcarcely contain the vocal and inſtrumental performers who aſſiſted in executing the Muſic that was expreſsly compoſed on the occaſion by the worthy Sabatini, who beat the time himſelf, as maeſtro di capella. It was the celebrated Genaro Manna, compoſer of the archiepiſcopal church, who firſt ſuggeſted this plan of a public funeral, in which all theſe muſicians had an opportunity of manifeſting their regard for Jomelli, and of furniſhing an example to poſterity of the gratitude due to great talents, which may likewiſe ſtimulate young artiſts to merit equal honours. At the deſire of Signor Manna, not only every muſician attended the funeral and performed gratis, but contributed likewiſe towards the expences of this ſolemnity. I drew up the inſcriptions myſelf, and the Abate Sparziani ſent ſome ſonnets from Rome, that were written by him and his friends on the occaſion.

"Jomelli was my friend; he lived two years in my neighbourhood, and I had frequent opportunities of converſing with him, and of admiring his captivating manners, particularly his modeſty in ſpeaking of rival artiſts, whoſe compoſitions he readily praiſed, though their authors were not equally candid in ſpeaking of him.

"Jomelli had acquired conſiderable knowledge in other arts than Muſic: his poetry was full of taſte, and there is a fine ode of his writing, in the collection publiſhed at Rome, on the ſubject of the reconciliation between the Pope and King of Portugal.

"He was ambitious of diſtinguiſhing himſelf from other compoſers in a way peculiar to himſelf. His invention was always fertile, his ſtyle lyrical and Pindaric; and juſt as Pindar darted from one ſubject to another, Jomelli changed his tones and themes in a way wholly new, and learnedly irregular.

"But though his learning and elaboration, which appeared in his works, procured him the eſteem of conſummate muſicians, they ſometimes loſt him that of the multitude. He found the theatre at Naples, and indeed almoſt all the theatres of Italy, in the greateſt corruption; where, in and out of the orcheſtra, all is noiſe and confuſion. No one thing or circumſtance harmoniſes with another; the company regardleſs of what is acting, and wholly ignorant of the text, after much noiſe, chattering, and inattention, are ſcarce quiet when a particular interreſting air is performing by a ſinger of the firſt claſs. A learned and ingenious Muſic, like that of Jomelli, full of harmony and contrivance, which requires a careful execution, and the utmoſt ſtilneſs and attention in the audience, could not ſatisfy the frivolous and depraved taſte of the Italians, who uſed to ſay, that the Muſic of Gluck, Jomelli, Haſſe, and Bach, was too rough and German, and pleaſed them leſs than the ſongs of the Gondolieri and airs with few accompaniments and many graces and diviſions.

"It was without ſufficiently reflecting upon the preſent depraved taſte of his countrymen, that Jomelli ſet *Ifigenia*, his laſt opera, in ſuch a ſcientific and elaborate ſtyle, that the audience was diſſatisfied with it; but, to ſay the truth, moſt of the ſingers, who had but little time to rehearſe, Jomelli having only finiſhed the opera, entirely, on the day of repreſentation, executed this learned compoſition in a very imperfect manner: and in a few evenings it was withdrawn. This production, however, by a caprice, not uncommon in theatrical matters, is now admired, and thought far ſuperior to the two former; and every judge and lover of good Muſic has it on his harpſichord deſk, and would for ever continue to hear it with delight.

"Jomelli was extremely chagrined at the reception of this opera, and had ſoon after a paralytic ſtroke; of which, however, he entirely recovered; and, notwithſtanding the ill uſage of the public, he compoſed, at the deſire of the Duke of Arcos, a cantata on the delivery of the Queen, which has many inimitable beauties in it, that aſtoniſh, ſhake, and affect every mind. His laſt compoſition was my *Miſerere*, which was performed in my houſe to a very

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diſtinguiſhed aſſembly, by two great ſingers, Signor Aprile and Signora de Amicis; and a ſecond time, before her excellence the Marchioneſs Tanucci and a ſelect number of the firſt people of Naples.

"Metaſtaſio, to whom I tranſmitted a copy of this *Miſerere*, the laſt work of the admirable Jomelli, writes to me as follows:

"Yeſterday I received the pſalm of the great Jomelli. Full of impatience, Mademoiſelle Martinetz flew to her harpſichord and ſung it with the utmoſt attention, being obliged to ſtop in different places to expreſs her aſtoniſhment and admiration of paſſages at which ſhe was particularly affected, and which ſhe repeated. We did not find in this compoſition his uſual rich and enchanting invention; but we believe he checked his ideas, deſignedly, from too free a range, as a flowery or fanciful ſtyle would not have ſuited the humiliation and penitence of the pſalmiſt. And it is manifeſt, that he ſought to ſupply the want of invention by learning and ſolemnity, as well as by the ingenuity and texture of the accompaniments, which leave no vacuity or room for embelliſhments; and in this richneſs of harmony the great merit of this excellent compoſer ſhines with ſo much luſtre. Mademoiſelle Martinetz and myſelf are greatly obliged to you for this precious gift. We ſhall be often gratified by it, and uſe our beſt endeavours that juſtice may be done to it by thoſe who are capable of feeling its great and ſuperior merit." Farewell my dear friend.

Vienna, 17th of October, 1774.

"I have only this to add (ſays Signor Mattei) that though I am ſo zealous an admirer of Jomelli, and at his death was eager to bear teſtimony to his worth and abilities, yet I am always an enemy to pedantry, party, and injuſtice. And it is vexatious to hear certain young people, in the ſpirit of party, cry out, that Jomelli is a barbarian, and that there is no other great man than Piccini. What? Piccini, ſays a Jomelliſt, Piccini may compoſe farces and ſongs for the ſtreet. What ſignifies diſputing about Piccini and Jomelli, ſays a third, Cafaro is the only contrapuntiſt now living—What wretched prejudice and injuſtice is this? Is it impoſſible for

Cafaro to be a great man unleſs Piccini is ignorant? Or for Piccini to be praiſed without pronouncing Jomelli a barbarian? And muſt Jomelli be praiſed by depreciating both Cafaro and Piccini? Such quarrels of thoughtleſs or malignant partizans muſt be odious to each of theſe compoſers, who through different paths have arrived at that great renown which all Europe agrees to allow them."

DAVID PEREZ, the ſon of Juan Perez, a Spaniard, ſettled at Naples, was born in 1711, and brought up in the conſervatorio of *Santa Maria di Loreto*, in that city, under Antonio Gallo and Franceſco Mancini (*t*). His progreſs in compoſition was rapid, and diſcovered an uncommon genius. When he quitted the conſervatorio, his firſt perferment was at Palermo in Sicily, where he was appointment maeſtro di capella of the cathedral in that city, at a conſiderable ſalary, the half of which he was permitted to enjoy, not only after he quitted Sicily, but even Italy, to the time of his death.

He compoſed his firſt operas for the theatre at Palermo, from 1741 to 1748, and then returned to Naples, where his *Clemenza di Tito* was performed with ſuch great applauſe at the theatre of San Carlo, as to extend his fame to Rome, whither he was invited the next year to compoſe for the theatre *delle Dame*. Here he produced *Semiramide* and *Farnace*; and for other cities in Italy *La Didone Abbandonata*, *Zenobia*, and *Aleſſandro nell' Indie*.

In 1752, he went to Portugal, where he was engaged in the ſervice of King Joſeph. His firſt opera at Liſbon, *Demofoonte*, was received with very great applauſe. Gizziello was the principal *ſoprano*, and the celebrated Raaf the tenor (*u*). It was beſides rendered magnificent in the performance by a powerful orcheſtra and decorations that were extremely ſplendid. But the new theatre of his Portugueſe Majeſty, which was opened on the Queen's birthday, March 31ſt, 1755, ſurpaſſed, in magnitude and decorations, all that modern times can boaſt. On this occaſion Perez new ſet

(*t*) According to Barbella, his chief inſtrument was the violin, upon which in his youth he had great execution: *fù ſuonatore difficiliſſimo di violino.*

(*u*) Gizziello had a ſalary from the court of Liſbon, amounting to £. 4000 ſterling.

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the opera of *Aleſſandro nell' Indie*, in which opera a troop of horſe appeared on the ſtage, with a Macedonian phalanx. One of the King's riding-maſters rode Bucephalus, to a march which Perez compoſed in the *Manege*, to the *grand pas* of a beautiful horſe; the whole far exceeding all that Farinelli had attempted to introduce in a grand theatre under his direction at Madrid, for the fitting out of which he had unlimited powers. Beſides theſe ſplendid decorations, his Portugueſe Majeſty had aſſembled together the greateſt ſingers then exiſting (*x*); ſo that the lyric productions of Perez had every advantage which a moſt captivating and perfect execution could give them.

The operas by which he acquired the greateſt fame in Portugal were *Demetrio* and *Solimano*, with which, as they were to be alternately performed with the operas of *Vologeſo* and *Enea in Latio* that Jomelli had been requeſted by his moſt faithful Majeſty to compoſe for his theatre, were produced with a degree of exertion and emulation, which rendered him ſuperior to himſelf. Jomelli on this occaſion was chiefly admired for the ingenious and learned texture of the inſtrumental parts; and Perez for the elegance and grace of his melodies, and expreſſion of the words.

His Muſic for the church, of which a ſpecimen has been printed in England (*y*), is grave, ingenious, and expreſſive.

But though Perez has compoſed a *Te Deum*, which is greatly eſteemed at Liſbon, and his *Lezione prima per il Giovedì ſanto*, mentioned above, has conſiderable merit, yet it appears on examining his ſcores, that this maſter had not, like Jomelli, much exerciſed his pen in the compoſition of fugues or learned counterpoint for the church, to the perfection of which, genius alone can contribute but little, without the aſſiſtance of great ſtudy and experience.

There is, however, an original ſpirit and elegance in all his productions; in which, if any defect appears, it is the want of ſymmetry in the phraſeology of his melodies, in which there may ſometimes be found what the French call *phraſes manquées*, and *contre-tems*, to which critical ears, in modern times, are much leſs accuſtomed than formerly. An ear for *meaſure*, and an ear for

(*x*) See a liſt of them, page 395, note (*i*).

(*y*) *Matutino de i Morti*, publiſhed by Bremner, in ſcore.

harmony

harmony and the accuracy of tones, ſeem to be totally different gifts of nature; and it frequently happens that a perſon who dances perfectly well in time, knows not one tune or tone from another.

Perez, like Handel, was corpulent and *gourmand*, a propenſity which has been ſuppoſed to have ſomewhat ſhortened his days. After living much admired, beloved, and reſpected, twenty-ſeven years in Portugal, where he was maeſtro di capella to his moſt faithful Majeſty, and maſter to the royal family, at a ſalary exceeding £. 2000 *per* annum, he died extremely regretted at the age of ſixty-ſeven (*a*). His remains were depoſited in the church of the Italian Barbadindros, and a ſolemn dirge of his own compoſition was performed at his funeral, by a concourſe of the beſt muſicians in Liſbon.

After the recent loſs of Jomelli, Perez, Ciccio di Majo, Genaro Manna, Cafaro, Sabbatini, Sacchini, and Traetta, the Neapolitan ſchool of counterpoint is by no means left deſtitute of able profeſſors, being ſtill in poſſeſſion of Piccini, Paeſiello, Guglielmi, Aleſſandri, Anfoſſi, Latilla, Cocchi, Fiſchietti, Cimarora, Mortellari, Monopoli, Sala, and Tarchi, who, by their genius and abilities, have rendered their names dear to all true lovers of Muſic, and who, it is hoped, will long enjoy their well-earned fame, before they become objects of hiſtory to ſome future annaliſt, zealous for the honour of the muſical art. Beſides theſe maſters, whoſe names are well known to the reſt of Europe, there are many young dramatic compoſers of the Neapolitan ſchool in different parts of Italy, whoſe works have not yet penetrated into other countries, ſuch as: Andreozzi, Amiconi, Aſtaritta, Caruſo, Curcio, Fabrizi, Franceſchini, Marinelli, Monti, Perillo, Platone, Ponzio, Rava, Riſpoli, Tritta, Valentini, and Zangorella. Theſe noviciates, theſe candidates for a place in the temple of Fame, will ſome of them, doubtleſs, be crowned with ſucceſs, and enrolled among their illuſtrious predeceſſors.

(*a*) Like Handel, he was likewiſe blind, during the latter years of his life; but after this calamity, when confined to his he bed frequently dictated without an inſtrument compoſitions in parts to an amanuenſis. According to the account of his very intimate friend, Gerard De Viſine, Eſq. a gentleman long reſident at Liſbon, and well enabled to appreciate his merit, from whoſe information moſt of theſe particulars are derived, he ſung in an exquiſite taſte, particularly *arie di cantabile*, or airs of a pathetic kind.

CHAP.

CHAP. IX.

Opera Compoſers employed at ROME, *and Tracts publiſhed in Italy on the Theory and Practice of Muſic, during the preſent Century.*

NO dramas ſeem to have been compoſed expreſsly for the Roman theatres, during the firſt eleven years of the preſent century, by any other maſters than the two Scarlattis, and Gaſparini, except one opera by Bencini, and one oratorio by Ciccioni in 1708. Caldara began his career at Rome with Amadori, in 1711. In 1712, Orlandini and Polaroli; 1715, Predieri; 1718, Mancini and Porpora; and in 1721, Bononcini ſet his opera of *Criſpo* for that city. About this time the Scarlattis and Gaſparini ſeem to have retired. In 1723, Vivaldi and Micheli were firſt employed there; and in 1724, Vinci's name appears for the firſt time. The ſame year *Tigrane* was ſet by three different compoſers: the firſt act by Micheli, ſecond by Vivaldi, and third by Romaldi. The firſt operas of Falconi and Sarro were likewiſe performed at Rome this year. In 1726, Leo and Albinoni; 1727, Coſtanza; 1728, Feo and Broſchi; 1729, Auletta and Fiſchietti; 1731, Araija, Giacomelli and Caballone; 1732, Giaj, Porta, and Haſſe; 1734, Vaſnieri; 1735, Ciampi, Duni, and Pergoleſi; 1737, Latilla and Rinaldo di Capua, who are ſtill living; 1738, Arena and Logroſcino; 1739, Terradellas; 1740, Jomelli; 1741, Bernaſconi and Lampugnani; 1742, Manna and Selliti; 1743, Conti and Cocchi; 1747, Abos and Buranello; 1749, Perez; 1752, Sabatini; 1753, Pampani and Auriſicchio; 1755, Garzia, Conforto, and Scolari; 1756, Gluck; 1757, Eurichelli and Traetta; 1758, Piccini; 1759, Monopoli and Ciccio di Majo; 1761, Orgitano; 1763, Guglielmi; 1764, Sacchini and Bertoni; 1766, Sarti, Franchi, and Souza; 1768, Borghi; 1769, Anfoſſi and Monza; 1770, Gaſman; 1771, Zanetti; 1772, Paeſiello; 1773, Gazaniga; 1775, Maſi; 1776, Iberger, Mortellari, Cimaroſa, and Marcello di Capua; 1777, Borroni, Ottani, Caruſo; 1778, Salieri and Bianchi; 1780, Pitticchio, Curzio, Monti, Farchi, and Cavi; 1781, Aleſſandri;

ſandri and Merandi; 1783, Cherubini and Ruſt; 1784, Mareſchalchi and Marinelli; 1786, Tritta, Giuſ. Giordani, Albertini, Zingarelli, Giuliani, Amiconi, and Fabrizj; 1788, Manfredini, Bernardini, and Platone. A Roman audience being more faſtidious than any other in Italy, Rome is regarded as the poſt of honour for muſicians. This dry liſt, therefore, of mere names and dates, will at leaſt inform the reader how quick and conſtant has been the ſucceſſion of maſters who have worked their way thither during the preſent century, by firſt diſtinguiſhing themſelves elſewhere.

Of theoretical tracts and didactic treatiſes upon Muſic, that have been written in Italy during the preſent century, I ſhall only be able to furniſh my readers with a mere liſt, not having room at preſent for a minute and critical account of them. Indeed, their number bears no proportion to the practical works and excellent compoſitions with which that country has furniſhed all Europe.

In 1703, GASPARINI publiſhed a ſmall but uſeful tract, entitled *L'Armonico pratico al Cimbalo*, of which a fifth edition was printed at Venice 1764. This work is chiefly confined to accompaniment (*b*).

On the Art of SINGING, *del Canto figurato*, TOSI publiſhed a tract at Bologna 1723 (*c*); and MANCINI another at Vienna 1774, which are excellent.

On the ſubject of DRAMATIC MUSIC, or the OPERA, QUADRIO has treated largely, but not with much intelligence or taſte, in his *Storia d' Ogni Poeſia*; ALGAROTTI has written an eſſay: *Saggio dell' Opera in Muſica*; PLANELLI, a treatiſe: *Trattato dell' Opera*, 1772; NAPOLI SIGNORELLI, an excellent critical hiſtory: *Storia critica de' Teatri*, 1783; and ARTEAGA on the revolutions of the muſical theatre: *Revoluzioni del Teatro Muſicale*, 1783, and much enlarged in 1785. This is an eloquent writer who loves poetry better than Muſic.

(*b*) The republication of this elementary tract ſo lately as 1754, ſays M. de la Borde, Tom. III. p. 344. "proves that harmony makes a very ſlow progreſs in Italy, Gaſparini not being arrived at the *Regle de l' Octave*." But did the French themſelves, or any other people follow that rule, or the *fundamental baſe*, when Gaſparini's book was publiſhed? And does the counterpoint of Durante, Jomelli, Galuppi, Piccini, or Sacchini, manifeſt a want of rules or knowledge of harmony?

(*c*) Toſi's treatiſe was well tranſlated into Engliſh by Galliard in 1742.

TARTINI,

TARTINI, the principal Italian *Theoriſt* of the preſent century, publiſhed in 1754 his *Trattato di Muſica*; and in 1767, his *Diſſertazione de' pricipj dell' Armonia Muſicale contenuta nel Diatonico genere*. Tartini's ſyſtem has been confuted in the ſcientific part; and yet, however defective he may be in his calculations as a geometrician, there are frequently to be found in his writings ſuch admirable ideas, traits of modulation, and curious harmony, as are invaluable to practical muſicians. If, therefore, inſtead of wandering in the mazes of conjecture, and calculating, unſcientifically, which every dry mathematician can diſcover, he had given us a well-digeſted practical treatiſe on compoſition, what a treaſure it would have been to the muſical world!

In 1761, PADRE PAOLUCCI publiſhed a work, in two volumes folio, called *L'Arte pratica di Contrappunto*; the deſign of which was to teach compoſition by examples from the moſt claſſical maſters of harmony, which the editor has illuſtrated with a learned commentary. A plan ſimilar to this was publiſhed by P. Martini in his *Saggio di Contrappunto*.

In 1767, *Muſica Ragionata*, by Teſtore. This author builds his inſtructions on Rameau's principles.

NO HISTORY OF MUSIC has been attempted in Italy ſince Bontempi's in 1695, except that of PADRE MARTINI, which has been left unfiniſhed. This learned father began his work on ſo large a ſcale, that, though the chief part of his life ſeems to have been dedicated to it, only three volumes were publiſhed before his deceaſe, in 1783. The firſt volume, which is wholly confined to Hebrew Muſic, appeared in 1757. The ſecond and third volumes, which treat of the Muſic of the ancient Greeks, in 1770 and in 1781. In 1774, this profound maſter of harmony publiſhed his *Saggio di Contrappunto*, a work which has been ſo frequently cited and praiſed in the courſe of this hiſtory, that no further account of it ſeems neceſſary here.

In 1774, EXIMENO, a Spaniſh Jeſuit, publiſhed at Rome a work entitled *Dell' Origine e delle Regole della Muſica*, in which, too confident of his own powers, he imagined himſelf capable, with

four years ſtudy only, intuitively to frame a better ſyſtem of counterpoint than that upon which ſo many great muſicians had been formed. Poſſeſſed of eloquence, fire, and a lively imagination, his book has been called in Italy, "a whimſical romance upon the art of Muſic, in which is diſcovered a rage for pulling down, without the power of rebuilding (*d*)." The author has certainly, with ſhrewdneſs and accuracy, ſtarted ſeveral difficulties, and pointed out imperfections in the theory and practice of Muſic, as well as in the particular ſyſtems of Tartini and Rameau; but his own reſources and experience are totally inſufficient to the taſk of correcting the errors of the old ſyſtem, or forming a new one that is more perfect. He has more eloquence of language than ſcience in Muſic. His reaſoning is ingenious and ſpecious, even when his data are falſe; but his examples of compoſition are below contempt; and yet, they are courageouſly given as models for ſtudents, ſuperior to thoſe of the old great maſters of harmony.

In 1779, PADRE VALLOTTI publiſhed at Padua the firſt book of a treatiſe entitled *Della Scienza Teorica e Pratica della moderna Muſica*. This firſt book is purely theoretical. The author promiſes three other books, the publication of which has not come to my knowledge. Book ſecond is to contain the practical elements of Muſic; the third, the precepts of counterpoint; and the fourth, rules of accompaniment.

In 1782, letters were publiſhed at Milan by ZANOTTI, P. MARTINI, and P. SACCHI, upon the diviſion of time in Muſic, dancing, and poetry; on the ſucceſſion of fifths in counterpoint, and on the rules of accompaniment. A quarto pamphlet.

The ſame year was publiſhed at Venice, in folio, a treatiſe on "the Science of Sounds and of Harmony: *La Scienza de' Suoni, e dell' Armonia*," chiefly intended to explain the phœnomena of ſound, as far as they may be uſeful to the practice of counterpoint, by the Abate GIUSEPPE PIZZATI. This author gives an account of modern diſcoveries in harmonics, of the ſyſtems of Rameau and Tartini, and the laws of harmony, in their preſent extent.

(*d*) *Bizzarro Romanzo di Muſica, con cui vuol diſtruggere ſenza poter poi rifabbricare.* Elogij Italiani, Tom. VIII.

CHAP.

CHAP. X.

Of the Progreſs of Muſic in GERMANY, *during the preſent Century.*

THE materials for this chapter, which I collected in my German tour, have been ſo much augmented ſince, by the acquiſition of ſubſequent publications and a conſtant intercourſe with the natives of that country, that an entire volume would be inſufficient to contain them. But to do juſtice, individually, to *all* the great muſical profeſſors that Germany has produced during the period which I have now to deſcribe, would occupy much more ſpace in my work than it is in my power to allow. Indeed, the curioſity and wants of the generality of my readers will probably be leſs preſſing about foreigners, whoſe names and talents have hardly penetrated into our country, than about ſuch as tradition has celebrated, or acquaintance endeared. It is therefore hoped, that omiſſions of minute details, or deep reſearches, concerning the Muſic of every other country but our own, will be excuſed.

It has been already related that operas, either in Italian or German, were eſtabliſhed, in the principal cities of the empire, during the latter end of the laſt century. At Hamburg, operas in the German language continued to be performed till about the year 1738 of the preſent century. Though the chief part of theſe dramas were ſet to Muſic by Keiſer, yet other compoſers were ſometimes employed. It was here that the Muſe of Handel firſt took wing, in the year 1704, when his German opera of *Almira* was firſt performed. Mattheſon, Telemann, and others, contributed to the entertainment of the city of Hamburg, where ſix operas were ſometimes produced in a year; of which a liſt is given in Marpurg's Hiſtorical and Critical Eſſays (*e*).

(*e*) Hiſtoriſch-Kritiſche Beyträge.

The Emperors, from the time of Ferdinand II. to Charles VI. ſeem to have had an invariable partiality for the Italian language and Muſic. Leopold and Joſeph, during the beginning of the preſent century, had the Italian compoſers Ziani, Conti, and the two Bononcini's in their ſervice; and ſoon after the acceſſion of Charles the Sixth, the lyric poets Pariati and Apoſtolo Zeno were ſeverally honoured with the title of imperial laureat.

On the birth of an arch-ducheſs, 1724, an opera was exhibited at Vienna with uncommon magnificence and ſplendor. The performers were all perſons of high rank, and his imperial Majeſty himſelf accompanied the voices on the harpſichord, as principal director. The opera called *Euryſteus*, written by Apoſtolo Zeno, was ſet by Caldara. A minute account of that performance was inſerted in the *Daily Courant*, May 30th of this year, with the names of all the illuſtrious performers, vocal and inſtrumental. Caldara is ſaid to have trembled for the fate of his Muſic from the execution of dilettanti only; but was delighted, ſays the account, when he heard how well all the parts were performed. There were ſeven ſingers, and twenty-two inſtrumental performers. The dancers even were perſons of the higheſt rank, among whom were two arch-ducheſſes.

The Emperor was ſo pleaſed, that after the third repreſentation of this opera, he made a lottery for the performers, with prizes of five hundred, one thouſand, and two thouſand florins value, in jewels, gold repeating watches, &c. The arch-ducheſs Maria Thereſa, afterwards Queen of Hungary and Empreſs, ſung the principal part on the ſtage in this drama. It was her boaſt to Fauſtina many years after.

In 1729, the admirable Metaſtaſio was invited to VIENNA, where he continued to fill the place of imperial laureat till his deceaſe in 1782. Moſt of the operas and oratorios which this poet wrote for Vienna, were ſet to Muſic by Caldara. However, between the year 1702 and 1729, ſeveral dramas were ſet by the learned contrapuntiſt and imperial maeſtro di capella, Fuchs.

From

From the death of the Emperor Charles VI. in 1740, few ſerious operas ſeem to have been performed at Vienna till after the peace of Paris, 1763. In 1764, the year in which the preſent Emperor was crowned King of the Romans, GLUCK was the compoſer, and Guadagni the principal ſinger. It was in this year that a ſpecies of dramatic Muſic, different from that which then reigned in Italy, was attempted by Gluck in his famous opera of ORFEO, which, with Gaudagni's admirable action, ſucceeded ſo well, that it was ſoon after attempted in other parts of Europe, particularly at Parma and Paris. This is not the place to diſcuſs its merit; I ſhall here only obſerve, that the ſimplifying dramatic Muſic in Gluck's manner, in favour of the poet, at the expence of the compoſer and ſinger, is certainly very rational, where an opera is performed in the langugae of the country, and the ſingers have no great abilities to diſplay, as in France; but in England, where we have frequently ſingers of uncommon talents, and where ſo ſmall a part of an opera audience underſtands Italian, by abridging the ſymphonies, and prohibiting diviſions and final cadences, in favour of an unintelligible drama, we ſhould loſe more than we ſhould gain.

In 1766, we find in the liſt of muſicians at Vienna the following names, which have ſince acquired celebrity all over Europe: Chriſtopher Wagenſeil, Leopold Hofmann, Charles Ditters, and Joſeph Haydn.

In 1769, *Alceſte*, Gluck's ſecond opera upon the reformed plan, written by Calſabigi, author of *Orfeo*, was performed at Vienna with ſtill more applauſe and admiration than the firſt. In 1771, this opera and *Paride*, Gluck's third drama upon the new, or rather old French conſtruction, with better Muſic, in which Millico was the principal ſinger, afforded the audience ſuch pleaſure, as ſeemed in 1772, when I was at Vienna, to have impreſſed the lovers of Muſic in the imperial capital with a partiality for that ſpecies of dramatic Muſic, which was not likely to be ſoon removed.

No ſerious operas were, however, performed, after this period, till the ſummer of 1785, when their favour was revived by the great talents of Signor Marcheſini, who performed in Sarti's elegant and graceful opera of *Giulio Sabino*.

Italian

Italian operas were eſtabliſhed in a very magnificent manner at DRESDEN in 1718. Handel went thither from England in 1719, to engage ſingers for the Royal Academy of Muſic; and Telemann tells us in his life, written by himſelf and inſerted in Mattheſon's Ehren-Pforte, or "Triumphal Arch," that he heard two operas there, during this time, compoſed by Lotti, and performed by Seneſino, Berſelli, Guicciardi, and the Santa Stelli, Lotti's wife, with the Duraſtanti, then called the counteſs, and the Teſi. Here he likewiſe heard, for the firſt time, the famous performer on the violin, Veracini.

In 1754, the opera orcheſtra at Dreſden, under the direction of the famous Haſſe, was regarded as the moſt judiciouſly arranged, and the beſt diſciplined, in Europe (*f*). In 1756, the ſingers were Monticelli, Anibali, and Amorevoli, with the Fauſtina, the Negri, and the Todeſchini. However, in 1766, moſt of theſe performers, except Anibali and Amorevoli, were diſperſed or deceaſed. Haſſe was, indeed, ſtill nominally principal maeſtro di capella, and the liſt of the band was numerous, and contained the names of great muſicians: among whom were Neruda, an excellent compoſer, as well as performer on the violin, two Berozzi's, father and ſon, with Fiſcher on the hautbois, Stötzel on the flute, Weiſs the famous luteniſt, and Auguſt and Binder on the harpſichord. Naumann, the Elector of Saxony's maeſtro di capella, at preſent, was now juſt nominated aſſiſtant compoſer, and was in Italy on his travels. But the horrors of war long rendered this court unable to cheriſh the arts of peace, nor has it yet recovered its former ſplendor.

The late Electreſs Dowager of Saxony, when her time was no longer occupied by cares of ſtate, applying herſelf wholly to the ſtudy of the fine arts, and travelling into Italy, not only wrote two ſerious dramas in the Italian language: *Taleſtri* and *Il Trionfo della Fedeltà*, but ſet them to Muſic. This princeſs had learned to ſing at an early period of her life of Porpora, and been taught the principles of compoſition by Haſſe, and both ſung and wrote in ſuch a

(*f*) See Rouſſeau's *Dictionaire de la Muſique*, art. Orcheſtra.

manner

manner as did honour to thoſe great maſters, as well as her own genuis and application.

Comic operas are again revived at Dreſden, but there has been no ſerious muſical drama attempted there ſince the ſiege of that city by the late King of Pruſſia.

Muſic, according to Telemann, was extremely honoured and cheriſhed at BERLIN in the beginning of the preſent century, at which time he heard two operas of John Bononcini performed there. His friends contrived to ſecrete him in the room during the exhibition with great difficulty, as the performers chiefly conſiſted of perſons of high birth: a princeſs, afterwards married at Heſſe Caſſel, ſung, and the Queen Sophia Charlotte herſelf accompanied her, while the orcheſtra ſwarmed with great profeſſors, among whom were Attilio Arioſti, the two Bononcini's, Antonio and John, with Fedeli, and Conti.

From the death of Frederic I. 1713, till the year 1742, there were no operas performed in this capital. But after the acceſſion of his late Majeſty, in 1740, the muſical eſtabliſhment of the court at Berlin was the moſt ſplendid and conſtant of any in Germany. Of this eſtabliſhment, however, as well as that of many other courts in the empire, ſo many particulars have been inſerted in my German Tour, that to avoid repetition and to ſave room, I am obliged to refer my readers to that publication. But before I quit Berlin, it ſeems neceſſary to mention, that in the year 1754, beſides the compoſers Graun and Agricola, his late Majeſty's opera eſtabliſhment conſiſted of fifty performers vocal and inſtrumental, among whom Careſtini and the Aſtrua were the principal ſingers, and among the inſtrumental performers were the concert-maſter, Graun, the two Benda's, Emanuel Bach, Baron the luteniſt, and Quantz on the German-flute. Though there was a ſucceſſion of principal ſingers from Italy, among whom were Monticelli, Salimbeni, Mazzanti, Amadori, Porporino, and Concialini; the compoſers and inſtrumental performers were conſtantly the ſame, except Em. Bach, who in 1767, on the death of Telemann, was appointed muſic-director at Hamburg.

Graun,

Graun, the opera compoſer, dying in 1759, was ſucceeded by Agricola, ſoon after whoſe deceaſe, in 1774, his place was ſupplied by Mr. Reichardt, his Pruſſian Majeſty's maeſtro di capella, at Berlin.

The court of MUNICH has at all times patroniſed the art of Muſic, and had great profeſſors in its ſervice. And operas have been ſupported there with great ſplendor during the preſent century, particularly by the late Elector, who was not only an excellent performer on the viol da gamba, but a good compoſer.

At the court of MANHEIM, about the year 1759, the band of the Elector Palatine was regarded as the moſt complete and beſt diſciplined in Europe; and the ſymphonies that were produced by the maeſtro di capella, Holtzbaur, the elder Stamitz, Filtz, Cannabich, Toeſki, and Fräntzel, became the favourite full-pieces of every concert, and ſupplanted concertos and opera overtures, being more ſpirited than the one, and more ſolid than the other. Though theſe ſymphonies ſeemed at firſt to be little more than an improvement of the opera overtures of Jomelli, yet, by the fire and genius of Stamitz, they were exalted into a new ſpecies of compoſition, at which there was an outcry, as uſual, againſt innovation, by thoſe who wiſh to keep Muſic ſtationary. The late Mr. Aviſon attributed the corruption and decay of Muſic to the torrent of modern ſymphonies with which we were overwhelmed from foreign countries. But though I can readily ſubſcribe to many of the opinions of that ingenious writer, we differ ſo widely on this ſubject, that it has long ſeemed to me as if the variety, taſte, ſpirit, and new effects produced by contraſt and the uſe of *creſcendo* and *diminuendo* in theſe ſymphonies, had been of more ſervice to inſtrumental Muſic in a few years, than all the dull and ſervile imitations of Corelli, Geminiani, and Handel, had been in half a century.

The muſical dramas of STUTTGARD, by the excellence of the compoſition, and magnificence of the ſpectacle, was long celebrated throughout Europe; particularly thoſe ſet by Jomelli, who reſided at the court of Würtemburg from 1757 to 1769. During this time, he ſeems to have occaſioned a revolution in the taſte of

the greateſt part of Germany; but Germany and Jomelli were of mutual ſervice to each other: the one perhaps wanted grace, and the other ſolidity. Jomelli on his arrival at Stutgard compoſed in his firſt manner, which was thin and artleſs; but finding that the Germans delighted in rich harmony and contrivance, he met them half way, and by a mixture of ſtyles, both were improved and more generally admired.

When Dreſden was in its glory, ſerious operas were frequently performed at LEIPSIC, during the fair, by the beſt muſicians and to the greateſt perſonages in Germany. At preſent the comic operas of Mr. Hiller, in the language of the country, and without recitative, are the favourite amuſements of that city (*g*). The airs of theſe burlettas have been long in general uſe and favour among the unlearned lovers of Muſic throughout Germany.

Operas are frequently performed in the Italian language at BRUNSWICK, where a good taſte has been long eſtabliſhed by the elegant and expreſſive productions of Meſſrs. G. Benda, Schwanberger, and Fleiſcher.

To this general and ſummary account of the local eſtabliſhment of lyric theatres in Germany, I ſhall add a liſt of the great opera compoſers which that country has produced during the preſent century. At the head of theſe muſt be placed HANDEL, whoſe Italiān operas alone, excluſive of his German operas, oratorios, and other works, amounted to thirty-nine; HASSE more than a hundred; GRAUN twenty-ſeven; and GLUCK, who was a dramatic compoſer more than forty years, in his two ſtyles muſt have compoſed at leaſt fifty (*h*). After theſe, the German compoſers whoſe works have been performed in Italy, and equally admired with thoſe of the beſt maſters of that country, may be enumerated JOHN CHRISTIAN BACH, GASMAN, and MISLIWECEK. MOZART compoſed an opera for Milan at twelve years old; and NAUMANN, the preſent

(*g*) Every part of Europe, except Italy, ſeems unanimous in baniſhing recitative from their comic operas; indeed, every nation has *melodies* of its own, but there is no recitative, except the Italian, which is fit for dramatic purpoſes.

(*h*) *Agricola*, the ſucceſſor of Graun, as opera compoſer at Berlin, was an able muſician, but his works, neither in number nor excellence, bear any proportion to the great maſters juſt mentioned.

maeſtro di capella at Dreſden, worked his way through Italy at an early period of his life; as did SCHUSTER, the ſecond maeſtro di capella at Turin and Dreſden; and the Abbé STERKEL, who has publiſhed ſo many works for the piano forte, which are admirable in point of taſte, as well as the celebrated PLEYEL, have each of them compoſed an opera for Naples. Beſides theſe, Mr. REICHARDT, the chapel-maſter at Berlin, who is now gone to Italy; RUST, the Muſic director at Deſſau; and GRESNICH, have diſtinguiſhed themſelves as compoſers of Italian dramas; and in the *Indice de' Teatri*, there are many names of Germans, who, in ſome way or other, have acquired a place in that annual publication among opera compoſers.

Having furniſhed my readers with a liſt of the *vocal compoſers* which Germany has produced during the preſent century, I ſhall proceed to the *inſtrumental*, among whom, however, many of the maſters already mentioned muſt have an honourable place.

Telemann, Handel, Sebaſtian Bach, the concert-maſter Graun, Emanuel Bach, Kirnberger, Francis and George Benda, Quantz, Müthel, Holtzbaur, and J. Stamitz. The reſt, who are many of them living, I ſhall name alphabetically: Abel, John Chriſtian Bach, Cannabich, Cramer, Ditters, Eckard, Eichner, Filtz, Fiſcher, Frëntzl, Graaf, Haydn, Hofmann, Kœfler, Lidl. Mozart, Pleyel, Roſetti, Schobert, Schroeter, Schwindl, Ch. Stamitz, Toeſki, Vanhal, and Wagenſeil.

Beſides theſe, there have been during the preſent century, and ſtill are, many excellent compoſers in Germany, whoſe names are little known in England: as Kuhnau, Heinechen, Schmidt, Krieger, the elder Faſch, John Gaſpar Fiſcher, whom Marpurg calls the Couperin of Germany; Janitſch, Hoeckh, Neruda, and Krauſe, compoſers for violins, all much admired in their day; Nichelman, Schaffrath, Rolle Muſic director at Magdeburg, Faſch junior, Wolf, Zelenka, Graupner, Stölzel, Homilius, all old maſters much eſteemed in their own country. Among the younger inſtrumental compoſers, of whoſe works we know but little, the chapel-maſter Reichardt, Schultz, and Ernſt Benda, the ſon of George Benda of Brunſwick, merit a diſtinguiſhed place.

It

It has been already obſerved that Muſic being taught with reading and writing in common ſchools in Germany, gives an opportunity to the inhabitants, during youth, of diſcovering and cultivating genius wherever it ſubſiſts. And to this advantage we muſt add the great number of books of inſtruction and criticiſm on the ſubject of Muſic, which have been publiſhed during the preſent century chiefly in the German language, and which muſt greatly contribute to make a muſician of every reader who has ears, and critics of all who have underſtandings.

Of the principal of theſe books I ſhall give ſome account in chronological order.

The imperial maeſtro di capella, FUCHS, appears as a theoriſt in 1701, when he publiſhed his *Concentum Muſico-inſtrumentalem in 7 Partitas diviſum*, and dedicated the work to Joſeph I. King of the Romans. In 1725, he publiſhed his *Gradus ad Parnaſſum, ſive Manuductio ad Compoſitionem Muſicæ, &c.* This work, which is eſteemed the beſt practical treatiſe on compoſition which Germany can boaſt, was tranſlated into German and publiſhed at Leipſic in 1742 by Mitzler (*i*).

In 1727, BARON publiſhed an *Hiſtorical Treatiſe on the Lute*, in which he inſerted anecdotes of various kinds, which procured him readers not only among the few luteniſts then remaining, but among lovers of Muſic in general (*k*).

In 1728, HEINICHEN, whom Marpurg calls the Rameau of Germany, publiſhed a treatiſe on *Accompaniment and Compoſition*, which is very much admired for its clearneſs and ſcience (*l*).

In 1732 was publiſhed Walther's excellent **Muſicaliſches Lexicon**. Of all the books that I have conſulted for information concerning muſicians and their works, I have never met with more ſatisfaction than from this lexicon; which, though compreſſed into a moderate-ſized octavo, is ſo ample and accurate, that I have ſeldom been

(*i*) It was likewiſe tranſlated into Italian and publiſhed at Carpi, 1761, by Manfredi, with a letter of recommendation by Piccini, who ſtyles Fuchs: *Tedeſco pieno di ſenſo Italiano.*

(*k*) Hiſtoriſch-Theoretiſch und Practiſche Unterſuchung des Inſtruments der Laute.

(*l*) Von dem General-Baſs in der Compoſition.

diſappointed or deceived. This little volume contains, not only all the technica of ancient and modern Muſic, but biography, as far as names, dates, and works, of almoſt every eminent muſician that has exiſted in ancient and modern times, till the year in which the book was publiſhed. The author's information, of courſe, concerning Germany, is the moſt ample, but Italy and France have had a conſiderable ſhare of attention. A continuation of this work to the preſent time, would be a great acquiſition to profeſſors and lovers of Muſic and muſical hiſtory. M. Marpurg of Berlin, and M. Hiller of Leipſic, have made conſiderable additions to it for Germany in their writings of twenty or thirty years ago, and other books have ſince been publiſhed, whence ſufficient materials may be acquired to render a new edition complete for every country.

MITZLER's Muſical Library, publiſhed at Leipſic from 1736 to 1739, is a ſcientific and uſeful work, though written in a dry ſtyle.

MATTHESON's beſt muſical writings are his *Critica Muſica*, 1722; *Complete Chapel-Maſter*, 1738; and his Ehrenpforte, or *Glory of Muſic*, literally, *Triumphal Arch*, 1740 (*m*). Mattheſon, with all his pedantry and want of taſte, was the firſt popular writer on the ſubject of Muſic in Germany; the reſt were ſcientifically dry and didactic; but as taſte improved both in Muſic and literature, better writers ſprung up. Among the firſt of theſe was JOHN ADOLPHUS SCHEIBEN, chapel-maſter to the King of Denmark, who, in 1737, began a periodical work called Der Critiſche Muſikus, or the *Critical Muſician*, which he continued to the year 1741. This work, which was collected into one thick volume in octavo 1745, and printed at Leipſic, contains much muſical criticiſm, as well as many characters and anedotes of the great muſicians who had then diſtinguiſhed themſelves throughout Europe.

The arts, perhaps, are enjoyed in their infancy with more enthuſiaſm than in a more mature ſtate, when criticiſm has intimidated the artiſt, and frequent perfection rendered his judges more ſevere.

(*m*) This work contains the lives of above 150 muſicians, chiefly Germans, and many of them written by themſelves, at the requeſt of the editor.

From

From the year 1742, when the late King of Pruſſia fixed the muſical eſtabliſhments of his opera and court, ſo many eminent muſicians were engaged in his ſervice, that Berlin ſeems to have given the law to the reſt of Germany, not merely from the great number of excellent compoſers and performers within its precincts, but theoretical and critical writers. The firſt, the moſt voluminous and moſt enlightened of theſe, was FRED. WILLIAM MARPURG, whoſe *coup d' eſſai*, as a writer, was a periodical work called *the muſical Critic on the Spree*, 1749. Then followed his *Art of Playing the Harpſichord*, in three parts, publiſhed from 1750 to 1755. After which, *A Treatiſe upon Fugue and Counterpoint*, in German 1753, and in French 1756. This is the beſt book of the kind that is extant, except Padre Martini's *Saggio di Contrappunto*, which, for vocal fugues, is perhaps ſuperior; but for inſtrumental, M. Marpurg's work is ſtill more uſeful. The hiſtorical part, however, is ſcanty and inaccurate: for in the enumeration of organiſts of different countries, though M. Marpurg, who had been in France and civilly treated there, is very grateful, yet he mentions no Engliſh compoſer of any kind but the feeble and flimſy Feſting, who though a worthy man and much eſteemed by his friends, was far from a great player or good compoſer. Among organiſts he juſt mentions Stanley and Keeble; but of Handel's ſublime oratorio choruſes and manner of playing the organ he is wholly ſilent; nor does he ever ſeem to have heard of our great organiſts Roſingrave, Magnus, J. James, Kelway, or Worgan, who in 1756 was an excellent extempore fughiſt. And the examples of canon and fugue are too indiſcriminately given to ſerve as models of excellence to young ſtudents. Indeed, M. Marpurg was ſo ingenuous as to confeſs to me, at Berlin, that he had injured his work by partiality to friends, whoſe productions he had frequently cited, againſt his judgment (*n*). In 1754, M. Marpurg

(*n*) About this time (1756) *fugues* began to loſe their favour, even in Germany, where their reign had been long and glorious; but Rouſſeau's *Lettre ſur la Muſique Françoiſe*, and the beautiful melody, taſte, expreſſion, and effects of theatrical compoſitions, ſo much cultivated in Italy and in all the German courts, brought about a general revolution in Muſic, which Vinci, Haſſe, and Porpora began, and Pergoleſi finiſhed.

began the publication of his *Hiſtorical and critical Eſſays towards the Advancement of Muſic*; this work was cloſed in 1762, and conſiſts of five volumes octavo. Theſe eſſays, with his Critical Letters on the Art of Muſic, from 1760 to 1762, called the attention of Germany to muſical criticiſm; which Hiller's weekly eſſays on the ſame ſubject continued from 1764 to 1770. The chief of M. Marpurg's works, theoretical and practical, which are very numerous, were publiſhed between 1749 and 1763, about which time he was appointed by the King of Pruſſia, ſecretary of aſſize. After this he devoted his whole time to political calculations, except what he beſtowed on muſical ratios in an *Eſſay on Temperament*, to which he added an appendix on Rameau's and Kirnberger's rules for accompaniment, or thorough-baſe, 1770, octavo.

In 1752, QUANTZ, who had the honour of being the late King of Pruſſia's maſter on the German-flute, publiſhed in German and French an excellent treatiſe on the art of playing that inſtrument (*o*); a work not only uſeful to flute-players, but to every kind of muſician. His counſel to young ſtudents in Muſic are built upon good ſenſe and experience; and though his genius for compoſition was not original, he was a keen obſerver of the beauties and defects of others, both in compoſition and performance. His advantages in hearing at Dreſden, in the moſt flouriſhing time of that court, the greateſt performers then living, and afterwards travelling through Europe for improvement, with an acute underſtanding and an inſatiable thirſt for knowledge, enabled him to embelliſh his inſtructions with anecdotes and obſervations, which, notwithſtanding the viciſſitudes of taſte and ſtyle, are ſtill extremely valuable.

The original, great, and learned C. P. EM. BACH, in 1753, when his reputation was at its acme as a compoſer and performer, publiſhed the firſt part of an eſſay on the true art of playing the harpſichord. The ſecond part of this admirable work did not appear till 1762. The inſtructions and compoſitions given in illuſtration of his doctrines are truly worthy of this great muſician.

(*o*) *Eſſai d' une Methode pour apprendre à jouer de la Flute traverſiere.* Verſuch einer Anweiſung die Floete zu Spielen. Berlin.

In 1756, LEOPOLD MOZART, father of the preſent eminent muſician of that name, publiſhed a treatiſe on playing the violin (*p*). This work is very well digeſted, and uſeful; and though Geminiani's art of playing the violin was publiſhed in England eight years ſooner, it does not appear that any materials for this work have been drawn from that ſource.

In 1757, AGRICOLA, compoſer to the King of Pruſſia, publiſhed an excellent tranſlation of Toſi's *Arte del Canto figurato*, or Art of Singing, with additions and notes. This is ſtill regarded as the beſt book on the ſubject, in German, as the original is in Italian.

Theſe, and innumerable other muſical tracts and treatiſes, about this time, with endleſs controverſies between the authors and ſevere treatment of each other, made muſical people in the northern parts of Germany much more wiſe and faſtidious, perhaps, than happy. Of late years the monthly and annual publications of muſical critics, of different muſical ſects and principles, are carried on with great ſpirit (*q*).

It is difficult to reconcile it with the preſent religious tranquility of Germany, and progreſs of human reaſon; but there ſeems an unwillingneſs in the inhabitants of the proteſtant ſtates of Germany to allow due praiſe, even to the muſical works and opinions of the Catholics. And, on the contrary, the Catholics appear equally unwilling to liſten to the muſical ſtrains of the Proteſtants. Thus the compoſitions of the Bachs, Grauns, and Bendas, are little known at Vienna; and at Berlin or Hamburg, thoſe of Wagenſeil, Hofmann, Ditters, Gluck, Haydn, Vanhal, and Pleyel, are not only leſs played and approved than at Vienna or Munich, but infinitely leſs than in France, Spain, Italy, or England. Meſſrs.

(*p*) Verſuch einer gründlichen Violinſchule, Augſburg, quarto.

(*q*) Germany had in 1773, at leaſt thirty reviews for different branches of literature, to which have been ſince added innumerable works of criticiſm on muſical productions: as Reichardt's Muſicaliſches Kunſtmagazin, or *Magazine for the muſical Art*; Cramer's Magazin der Muſik; Forkel's Muſicaliſch-kritiſche Bibliothek, and *Muſical Almanack*, with an *Almanack for Muſic and Painting*, &c. &c. What Hudibras ſays of reformers and religious diſputants, ſeems applicable to theſe tuneful diſcuſſions in Germany:

"As if their Muſic were intended
"For nothing elſe but to be mended."

Mattheſon

Mattheſon and Marpurg, who have written ſo much and ſo well on the Muſic of moſt other parts of Germany, hardly ſeem to have remembered that there is ſuch a place as Vienna; and yet, in that city, there have been long employed the beſt lyric poets, compoſers, and ſingers, that could be found in Europe. Pariati, Apoſtolo Zeno, and Metaſtaſio to write; Bononcini, Conti, and Caldara to compoſe; and Fauſtina, Farinelli, and Monticelli to ſing. There ſeems to be a mutual rivalry between the German Proteſtants and Catholics ſtill ſubſiſting ſince the long religious wars in that country, which, though diminiſhed by political arrangements and philoſophy, is ſtill lurking in the hearts and habits of the ſeveral inhabitants. The muſicians of each country encourage theſe prejudices on a principle of ſelf-defence; and envy and hatred in others, is but emulation in them. But the ſame kind of rivalry appears in every country: in our own, it is obſervable between univerſity and univerſity, college and college, claſs and claſs, and even between individual and individual of the ſame claſs. And if ſuch diſcord reigns in the manſions of ſcience and philoſophy, there is little reaſon to expect that the intereſted and unenlightened members of other profeſſions and communities ſhould be poſſeſſed of more wiſdom and candor, or be more exempt from human weakneſs, than their betters.

The founders of ſtyles, and authors of revolutions in the Muſic of Germany, during the preſent century, ſeem to have been the following: Keiſer and Handel, at the beginning of the century, ſeem to have had no formidable rivals among their countrymen. However, about the year 1740, Haſſe and Graun acquired the favour of the public by a new ſtyle. Gluck, John Chriſtian Bach, Miſliwecek, and Gaſman, were next in favour; and at preſent Schwanberger, Naumann, Reichardt, Schuſter, Seydelmann, Ruſt, and Greſnich, are in poſſeſſion of moſt of the German theatres, where operas are performed in Italian.

In organ-playing and compoſition, Handel and Sebaſtian Bach ſeem not only to have ſurpaſſed their cotemporaries, but to have eſtabliſhed a ſtyle for that inſtrument which is ſtill reſpected and imitated

imitated by the greateſt organiſts in Germany. The harpſichord Muſic of theſe great maſters gave way, about the middle of the century, to the more elegant and expreſſive compoſitions of C. P. Emanuel Bach, who was ſoon imitated ſo univerſally in Germany by writers for keyed-inſtruments, that there have been few works publiſhed for them ſince, which are not ſtrongly tinctured with his ſtyle; thoſe of Wagenſeil, Schobert, and Schultz excepted; but Geo. Benda, C. Faſch, Fleiſcher, Ernſt Benda, Reichardt, &c. &c. are ſtrong Bachiſts.

For violins, after Telemann, the concert-maſter Graun, Fr. Benda, Neruda, Janitſch, were in favour through Pruſſia and Saxony; while only Hofmann, Schwindl, and Wagenſeil were heard at Vienna; Holtzbaur, J. Stamitz, Filtz, Cannabich, Toeſki, and Fräntzl, at Manheim; and Bach and Abel in London. But in leſs than ten years all theſe have been ſuperſeded by Haydn, Ditters, and Vanhal. At preſent Roſetti, Mozart, and Pleyel ſhare with them the public favour; indeed, there has lately been a rage for the Muſic of Pleyel, which has diminiſhed the attention of amateurs and the public to all other violin Muſic. But whether this ingenious and engaging compoſer does not draw faſter from the fountain of his invention than it will long bear, and whether his imitations of Haydn, and too conſtant uſe of ſemitones, and coquetry in *ralentandos* and *pauſes* will not be ſoon conſtrued into affectation, I know not; but it has already been remarked by critical obſervers, that his fancy, though at firſt ſo fertile, is not ſo inexhauſtible, but that he frequently repeats himſelf, and does not ſufficiently diſdain the mixture of common paſſages with his own elegant ideas.

The great German compoſers for the church, about 1773, were claſſed, by an excellent critic of that country (*r*), in the following order: Fuchs, Sebaſtian Bach, the elder Faſch, Stölzel, and Telemann. To theſe he joins Haſſe and Graun; but obſerves, that the Homer and Virgil of church Muſic is HANDEL; yet confeſſes, that the ſtyle of good church Muſic came from Italy. I am but

(*r*) Verſuch einer Auserleſenen Muſikaliſchen Bibliotheck.

little acquainted with the church Muſic of Fuchs, except what is inſerted in his *Gradus ad Parnaſſum*, and P. Martini's *Saggio di Contrappunto*; but M. Marpurg ſays (*s*), that his maſſes and motets are full of exquiſite fugues. Sebaſtian Bach ſet innumerable cantatas for the church, beſides the *Sanctus* three times, with accompaniments, excellent in harmony and expreſſion; *Kyrie cum Gloria* ſix times, all for four voices with inſtruments; with a *Credo* for five voices with accompaniments, of which I am in poſſeſſion of the ſcore, which is one of the moſt clear, correct, and maſterly, I have ever ſeen. Of J. Fr. Faſch and Stölzel's compoſitions, I have little knowledge, except from tradition; but according to the report of excellent judges, who are well acquainted with them, they have great merit. Telemann ſet more ſpiritual cantatas, or anthems, than Aleſſandro Scarlatti ſecular. As he lived to the great age of eighty-eight, and was more than forty years muſic-director, he annually compoſed, *ex officio*, a Paſſionsmuſik, or Muſic for Paſſion-week, from 1721 till his death in 1767. And beſides theſe, he left behind him thirty-two choral compoſitions for the induction of preachers at Hamburg; thirty-three annual anthems performed before the chief magiſtrate; twenty compoſitions for royal occaſions of jubilation; four funeral anthems; ten oratorios, &c. &c. Haſſe, beſides his innumerable operas, maſſes, and motets, had, in 1769, compoſed eleven oratorios. Graun's cantatas, or anthems, for Paſſion-week, among which is Der tod Jeſu, or *Death of Chriſt*, are excellent in melody, harmony, taſte, and learning. His *Te Deum* for the victory obtained by the King of Pruſſia at Prague, 1757, is well known throughout Europe.

The organs of Germany in magnitude, and the organiſts in abilities, ſeem unrivalled in any other part of Europe, particularly in the uſe of the pedals. In Marpurg's Beyträge, or *Eſſays*, Vol. III. there is a minute inventory of the organs at Freyberg in Saxony, Halberſtadt, Halle in Magdeburg, Königſberg in Pruſſia, Magdeburg, and Meerane in Saxony, of all which the longeſt pipe of the manuals is ſixteen feet long, and of the pedals thirty-two (*t*).

(*s*) *Art de la Fugue.*

(*t*) One of the the largeſt organs in Germany, but which has been omitted in this liſt, is at Görliz, in Upper Luſatia.

Among organiſts of the preſent century, Handel and Sebaſtian Bach are the moſt renowned. Of Handel's performance, there are ſtill many living who can remember the grandeur, ſcience, and perfection; and Sebaſtian Bach is ſaid, by M. Marpurg (*u*), to be many great muſicians in one: profound in ſcience, fertile in fancy, and in taſte *eaſy* and *natural* (*x*). Among organiſts of the preſent time, Albrechtſberger of Vienna is ſaid to play in the true original ſtyle, and to make good fugues; William Friedeman Bach, elder ſon of Sebaſtian Bach, who died lately, was the beſt organiſt in Germany, in ſtyle, fancy, and knowledge of harmony; John Chriſt. Friederich Bach plays in his father's elaborate ſtyle. Rittel, organiſt of Erfert, one of the beſt ſcholars of Sebaſtian Bach, plays extempore fugues, and other movements in three, four, and five parts; and his choral Muſic is entirely in the rich, learned, and ingenious ſtyle of his maſter (*y*). Of Binder at Dreſden, Dulſick of Czaſlau in Bohemia, and Pothoff of Amſterdam, an account has been given elſewhere (*z*).

Nor ſhall I ſatisfy my own mind, or think I have performed my duty as a muſical hiſtorian, if I cloſe this chapter before I have borne further teſtimony to the peculiar merit of ſome of the great muſicians already mentioned, but without ſufficient diſcrimination.

Concerning the admirable JOHN ADOLPHUS HASSE, maeſtro di capella to the court of Saxony, who was the favourite opera compoſer of Italy and Germany from 1730 to 1755, ſo much has been ſaid in my *German Tour*, at a time when he had nearly finiſhed his career, that I have little to add here, except the melancholy

(*u*) *Art de la Fugue.*

(*x*) To this part of the encomium many are unwilling to aſſent; as this truly great man ſeems by his works for the organ, of which I am in poſſeſſion of the chief part, to have been conſtantly in ſearch of what was new and difficult, without the leaſt attention to nature and facility. He was ſo fond of full harmony, that beſides a conſtant and active uſe of the pedals, he is ſaid to have put down ſuch keys by a ſtick in his mouth, as neither hands nor feet could reach. He died at Leipſic, 1754.

(*y*) Muſikaliſcher Almanac fur Deutſchland, 1782. Leipſic.

(*z*) *State of Muſic in Germany, &c.* 1772. To this liſt it ſeems but juſtice to add the name of J. GOTTFRIED MOSES, organiſt of Auerbach, in Voigtland, a profeſſor who has done me the honour of publicly addreſſing to me a work, entitled Handbuch fur Orgel Spieler, or *a Manuel for Organ-Players*, Part II. and for which I take this public opportunity of thanking this able maſter of harmony and of his inſtrument.

record of his death at Venice, in 1784, whither he had retired with his wife Fauſtina to end his days, ſoon after the year 1773, when I left him at Vienna.

CH. HEN. GRAUN, the idol of the Berlin ſchool, beſides his numerous operas, which continued to be performed almoſt excluſively during the life of the late King of Pruſſia, compoſed maſſes and ſpiritual cantatas innumerable. He likewiſe compoſed a conſiderable number of harpſichord concertos for princeſs Amelia of Pruſſia, which are graceful and pleaſing in melody, artful in the diſpoſition of the parts, excellent in harmony, and yet very eaſy. This elegant muſician, who ſung as well as he compoſed, died in 1759; and when Fr. Benda carried the news of his death to the King of Pruſſia, then in Dreſden, his Majeſty ſhed tears (*a*), and ſaid, "we ſhall never hear ſuch another ſinger again;" which proves, ſays M. Reichardt, author of the anecdote (*b*), that the King's firſt affliction was the loſs of his ſinging, not compoſition, though he knew its worth.

Of the Chevalier GLUCK, the merit is well known to all Europe, and his peculiar claims to applauſe as a dramatic compoſer have been ſo fully ſtated in my *German Tour*, and will again be diſcuſſed in the next chapter, that I ſhall only acquaint my reader here, that after returning to Vienna from Paris, and being diſabled from writing by a paralytic ſtroke in 1784, he only lingered in a helpleſs ſtate till laſt autumn 1787, when he died at the age of ſeventy-three.

Of the illuſtrious muſical family of BACH I have frequently had occaſion for panegyric. The great Sebaſtian Bach, muſic-director at Leipſic, no leſs celebrated for his performance on the organ and compoſitions for that inſtrument, than for being the father of four ſons, all great muſicians in different branches of the art: *William Friedemann*, lately deceaſed, the greateſt organ-player in Germany, particularly in the uſe of pedals. *C. Ph. Emanuel*, muſic-director at Hamburg, has been long regarded as the greateſt

(*a*) The tale "drew iron tears from Pluto's cheek." *Milton*.

(*b*) Muſicaliſches Kunſtmagazin.

compoſer

compoſer and performer on keyed-inſtruments in Europe. *John Chriſtopher Frederic*, concert-maſter at Bückeburg, an eminent compoſer and performer on keyed-inſtruments. And *John Chriſtian Bach*, the late celebrated opera compoſer and ſymphoniſt, whoſe merit is well known throughout Europe. Kernberger, in an advertiſement of his maſter Sebaſtian Bach's chants, of which he was lately editor, calls him the greateſt maſter of harmony in any age or country; and ſays that theſe chants are the greateſt ſpecimens of German art. M. Reichardt, in his Magazine, ſtill goes farther, and ſays that no compoſer of any nation, not even the deepeſt Italian, exhauſted every poſſibility of harmony ſo much as S. Bach. And adds, "if he had been poſſeſſed of the ſimplicity, clearneſs, and feeling of Handel, he would have been a greater man."

If Sebaſtian Bach and his admirable ſon Emanuel, inſtead of being muſical-directors in commercial cities, had been fortunately employed to compoſe for the ſtage and public of great capitals, ſuch as Naples, Paris, or London, and for performers of the firſt claſs, they would doubtleſs have ſimplified their ſtyle more to the level of their judges; the one would have ſacrificed all unmeaning art and contrivance, and the other been leſs fantaſtical and *recherché*, and both, by writing in a ſtyle more popular, and generally intelligible and pleaſing, would have extended their fame, and been indiſputably the greateſt muſicians of the preſent century.

Emanuel Bach, in his life, written at my requeſt, by himſelf, has ſome excellent reflexions on his own ſtyle, which he formed and poliſhed by hearing the greateſt performers, vocal and inſtrumental, of his youth, who viſited his father, or were employed in the theatre at Berlin. When the critics, ſays he, are diſpoſed to judge impartially, which ſeldom happens, they are frequently too ſevere on works that come under their laſh, from not knowing the circumſtances that gave them birth, or remembering the author's original intention. But how ſeldom are critics found to poſſeſs feeling, ſcience, probity, and courage? qualities without which no one ſhould ſet up for a ſovereign judge. It is a melancholy truth, that muſical criticiſm, which ought to be uſeful to the

the art, is in Germany a trade, commonly carried on by dry, malignant, and ſtupid writers. He then declares that of all his works thoſe for the clavichord or piano forte are the chief in which he has indulged his own feelings and ideas. His principal wiſh has been to play and compoſe in the moſt *vocal* manner poſſible, notwithſtanding the great defect of all keyed-inſtruments, except the organ, in not ſuſtaining their tone. But to make a harpſichord or piano forte ſing, is not eaſily accompliſhed; as the ear muſt not be tired by too thin a harmony, nor ſtunned by too full and noiſy an accompaniment. In his opinion Muſic ought to touch the heart, and he never found that this could be effected by running, rattling, drumming, or arpeggios.

If Haydn ever looked up to any great maſter as a model, it ſeems to have been C. P. Em. Bach: the bold modulation, reſts, pauſes, free uſe of ſemitones, and unexpected flights of Haydn, remind us frequently of Bach's early works more than of any other compoſer. But in writing for violins he has ſurpaſſed his model in facility and invention; freaks, whim, and even buffoonery, appear natural to Haydn, which in the works of his imitators ſeem downright caprice and affectation. Em. Bach uſed to be cenſured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnſon, to which the public by degrees became reconciled, every German compoſer takes the ſame liberties now as Bach, and every Engliſh writer uſes Johnſon's language with impunity.

Geo. Chr. Wagenseil, chamber-compoſer to the Emperor, if living, muſt have completed his hundredth year, having been born in 1688 (*c*). From the ſpirited compoſitions of this maſter for the harpſichord, before the piano forte was brought to any perfection in our country, the lovers of Muſic received great pleaſure, about thirty years ago. The Germans long allowed them to be lively and eaſy, but thoſe attached to the more refined and expreſſive ſtyle of Emanuel Bach thought them too trifling.

Of Fr. Benda, firſt violin to the King of Pruſſia, a very ſincere eulogium has been inſerted elſewhere (*d*); I ſhall only add here,

(*c*) He was living in 1784. (*d*) *German Tour*, Vol. II.

that

that beſides ſymphonies, violin concertos, and trios, he has publiſhed eight ſets of ſolos for that inſtrument, which are extremely admired for their good taſte and truly cantabile ſtyle.

His brother GEO. BENDA, many years in the ſervice of the court of Gotha, publiſhed, in 1757, a very elegant ſet of ſonatas for the harpſichord, in the ſtyle of Emanuel Bach, and in 1780 and 1781 two collections of harpſichord pieces full of taſte and pleaſing paſſages; but beſides theſe and ſeveral German comic operas, he compoſed in 1778 *Ariadne in Naxos* and *Medea*, two works which he calls Duodrames, upon a new plan, of which the hint was perhaps ſuggeſted by Rouſſeau's *Pygmalion*, which M. Benda has likewiſe ſet. The author has manifeſted great abilities and feeling in the expreſſive and pictureſque ſymphonic compoſition with which he has told the ſtory and painted the diſtreſs of *Ariadne*, when abandoned by *Theſeus* in the iſland of Naxos. This is done wholly without ſinging. The narrative part is ſpoken in blank verſe, and the ſeveral paſſions and ſentiments are ſeconded and highly coloured in fragments of ſymphony, like thoſe of accompanied recitative of the moſt ſelect, impaſſioned, and exquiſite kind.

SCHOBERT is well entitled to a niche in an Engliſh hiſtory of Muſic, his pieces for the harpſichord having been for many years the delight of all thoſe who could play or hear them. His firſt works were publiſhed at Straſburg about 1764; ſoon after this period he went to Paris, and was engaged in the ſervice of the prince of Conti. About the year 1770, he and the chief part of his family were poiſoned by eating *faux champignons*, or what we call toad-ſtools, taking them for muſhrooms. In 1766, I was the firſt who brought his works to England from Paris. His ſtyle never pleaſed in Germany ſo much as in England and France. Thoſe of Emanuel Bach's party allowed him to be a man of genius, but ſpoiled by his affectation of a new and extraordinary ſtyle, accuſing him of too frequently repeating himſelf. The truth is, the ſpirit and fire of his pieces require not only a ſtrong hand but a *harpſichord*, to give them all their force and effect. They are too rapid, and have too many notes for clavichords or piano fortes, which ſupply the place of harpſichords in Germany. The novelty

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and merit of Schobert's ompoſitions ſeem to conſiſt in the introduction of the ſymphonic, or modern overture ſtyle, upon the harpſichord, and by light and ſhade, alternate agitation and tranquillity, imitating the effects of an orcheſtra. The general uſe of piano fortes, for which the preſent compoſitions for keyed-inſtruments are chiefly written, has more contributed to leſſen the favour of Schobert's pieces, than their want of merit.

Of the ſame ſchool, with leſs ſpirit and originality, is JOHN FRIED. EDELMAN, born at Straſburg, 1749.

EICHNER, who was in this country about twelve years ago, and died at Potzdam in 1778, introduced a ſtyle between that of Schobert and the preſent; with leſs fire than Schobert, and more taſte and expreſſion. He was accuſed by the critics of his own coun-ry of being too modern.

There are many great German muſicians diſperſed throughout Europe, whoſe merit is little known in England, or even in their native land; among theſe is ECKARD, who has been fifty years at Paris. This muſician has publiſhed but little; yet by what has appeared, it is manifeſt that he is a man of genius and a great maſter of his inſtrument.

KERNBERGER, of Berlin, lately deceaſed, was a ſcholar of Seb. Bach, and poſſeſſed of great muſical learning (*e*). His knowledge of counterpoint, and of all the laws and ſubtilties of canon and fugue, were indiſputable. But in his compoſitions he is often dry and crude, and perpetually ſtriving at new paſſages and effects, with which his invention did not very liberally ſupply him.

ROLLE, of Magdeburg, likewiſe lately deceaſed, was an excellent compoſer for the church, as well as author of pieces for the organ and harpſichord of great merit. His oratorio of *Thirſa and her Sons* is full of good taſte, new paſſages, pleaſing effects, and pathos.

Of FR. GOTTLOB FLEISCHER, of Brunſwick, born 1722, all the Muſic I have ſeen is excellent. His harpſichord-pieces are in a good taſte, and full of grace and fancy; and his German comic opera of the *Oracle*, compoſed in 1771, is more in the beſt modern

(*e*) He is ſaid by Reichardt frequently to have corrected Rameau, in his work called Kunſt des reinen Satzes.

ſtyle

ſtyle of Italy, than any Muſic of that kind and period that I have ſeen.

ERNST WILLIAM WOLF, chapel-maſter at Weimar, has not only compoſed a great number of favourite German-comic operas, but excellent pieces for the harpſichord; and, in 1782, publiſhed an *Eaſter Cantata*, or anthem in ſcore, of which the Muſic is admirable, though the airs are perhaps a little too dramatic for the church.

The trios and ſymphonies of SCHWINDL, which were thought ſo pleaſing and excellent, before the Vienna ſchool was known, ſeem to have been wholly laid aſide in our country, ſince the departure of Giardini with whom they were in high favour. But even twenty years ago, though they were admired by dilettanti in Germany, profeſſors, who allowed the author to have genius, denied him taſte and correctneſs.

The ſpirited, natural, and unaffected ſymphonies of VANHAL, ſeem to have preceded thoſe of Haydn, at leaſt in England. The quartets and other productions for violins by this excellent compoſer certainly deſerve a place among the firſt productions, in which unity of melody, pleaſing harmony, and a free and manly ſtyle are conſtantly preſerved.

I am now happily arrived at that part of my narrative where it is neceſſary to ſpeak of HAYDN! the admirable and matchleſs HAYDN! from whoſe productions I have received more pleaſure late in my life, when tired of moſt other Muſic, than I ever received in the moſt ignorant and rapturous part of my youth, when every thing was new, and the diſpoſition to be pleaſed undiminiſhed by criticiſm or ſatiety.

It having been reported in 1778, that Haydn was dead, I took the liberty of applying to Sir Robert Keith, his Majeſty's miniſter plenipotentiary at the imperial court, for information concerning him; who not only contradicted the report, but condeſcended to honour me with the following particulars, which his German ſecretary had procured from the beſt authority.

JOSEPH HAYDN, maeſtro di capella to his ſerene highneſs prince Eſterhaſi, was born at Rhorau, in Lower Auſtria, in 1733.

His father, a wheelwright by trade, played upon the harp without the leaſt knowledge of Muſic, which, however, excited the attention of his ſon, and firſt gave birth to his paſſion for Muſic. In his early childhood he uſed to ſing to his father's harp the ſimple tunes which he was able to play, and being ſent to a ſmall ſchool in the neigbourhood, he there began to learn Muſic regularly; after which he was placed under Reuter, maeſtro di capella of the cathedral at Vienna; and, having a voice of great compaſs, was received into the choir, where he was well taught, not only to ſing, but to play on the harpſichord and violin. At the age of eighteen, on the breaking of his voice, he was diſmiſſed from the cathedral. After this, he ſupported himſelf during eight years as well as he could by his talents, and began to ſtudy more ſeriouſly than ever. He read the works of Mattheſon, Heinichen, and others, on the theory of Muſic; and for the practice, ſtudied with particularly attention the pieces of Emanuel Bach. At length he met with Porpora, who was at this time in Vienna, and, during five months, was ſo happy as to receive his counſel and inſtructions in ſinging and the compoſition of vocal Muſic. In 1759, he was received into the ſervice of Count Marzin as director of his Muſic, whence, in 1761, he paſſed to the palace of prince Eſterhaſi, to whoſe ſervice he has been conſtantly attached ever ſince.

The firſt time I meet with his name in the German catalogues of Muſic, is in that of Breitkopf of Leipſic, 1763, to a *Divertimento à Cembalo*, 3 *Concerti à Cembalo*, 6 *Trios*, 8 *Quadros* or *Quartets*, and 6 *Symphonies in four and eight parts*. The chief of his early Muſic was for the chamber. He is ſaid at Vienna to have compoſed before 1782, a hundred and twenty-four pieces for the *bariton*, for the uſe of his prince, who is partial to that inſtrument, and a great performer upon it (*f*). Beſides his numerous pieces for inſtruments, he has compoſed many operas for the Eſterhaſi theatre, and church Muſic that has eſtabliſhed his reputation as a deep contrapuntiſt. His *Stabat Mater* has been performed and printed in England, but his oratorio of *Il Ritorno di Tobia*,

(*f*) This is the ſame inſtrument as Lidl played, deſcribed above.

compoſed in 1775 for the benefit of the widows of muſicians, has been annually performed at Vienna ever ſince, and is as high in favour there, as Handel's *Meſſiah* in England. His inſtrumental *Paſſione*, in parts, is among his lateſt and moſt exquiſite productions. It entirely conſiſts of ſlow movements, on the ſubject of the laſt ſeven ſentences of our Saviour, as recorded in the Evangeliſts. Theſe ſtrains are ſo truly impaſſioned and full of heart-felt grief and dignified ſorrow, that though the movements are all ſlow, the ſubjects, keys, and effects are ſo new and ſo different, that a real lover of Muſic will feel no laſſitude, or wiſh for lighter ſtrains to ſtimulate attention.

His innumerable ſymphonies, quartets, and other inſtrumental pieces, which are ſo original and ſo difficult, have the advantage of being rehearſed and performed at Eſterhaſi under his own direction, by a band of his own forming, who have apartments in the palace and practice from morning to night, in the ſame room, according to Fiſcher's account, like the ſtudents in the conſervatorios of Naples. Ideas ſo new and ſo varied were not at firſt ſo univerſally admired in Germany as at preſent. The critics in the northern parts of the empire were up in arms. And a friend at Hamburg wrote me word in 1772, that "the genius, fine ideas, and fancy of Haydn, Ditters, and Filtz, were praiſed, but their mixture of ſerious and comic was diſliked, particularly as there is more of the latter than the former in their works; and as for rules, they knew but little of them." This is a cenſure which the admirable Haydn has long ſince ſilenced: for he is now as much reſpected by profeſſors for his ſcience as invention. Indeed, his compoſitions are in general ſo new to the player and hearer, that they are equally unable, at firſt, to keep pace with his inſpiration. But it may be laid down as an axiom in Muſic, that "whatever is *eaſy* is *old*, and what the hand, eye, and ear are accuſtomed to;

(*g*) The extent of Haydn's fame may be imagined from his being made the hero of a poem called *The Art of Muſic*, in Spaniſh, and printed at Madrid ten years ago.

and, on the contrary, what is *new* is of courſe *difficult*, and not only ſcholars but profeſſors have it to learn. The firſt exclamation of an embarraſſed performer and a bewildered hearer is, that the Muſic is very *odd*, or very *comical*; but the queerneſs and comicality ceaſe, when, by frequent repetition, the performer and hearer are at their eaſe. There is a general chearfulneſs and good humour in Haydn's allegros, which exhilerate every hearer. But his adagios are often ſo ſublime in ideas and the harmony in which they are clad, that though played by inarticulate inſtruments, they have a more pathetic effect on my feelings, than the fineſt opera air united with the moſt exquiſite poetry. He has likewiſe movements that are ſportive, *ſolatres*, and even groteſque, for the ſake of variety; but they are only the *entre-mets*, or rather *intermezzi*, between the ſerious buſineſs of his other movements.

GRETRY, of Liege, is claimed by the Germans, but this fertile and agreeable compoſer will have a place in the next chapter.

NAUMANN goes on writing, in what ſeems to me an Italian ſtyle, too feeble and placid for thoſe who admire the originality and force of Piccini and Paeſiello.

MOZART, who aſtoniſhed all Europe by his premature talents during infancy, is now no leſs the wonder of the muſical world for his fertility and knowledge, as a compoſer.

CHARLES STAMITZ, the ſon of the great Stamitz of Manheim, has all the fire of his father, and has kept pace with the times without the ſervile imitation of any ſtyle.

KOZELUCH, is an admirable young compoſer of Vienna, whoſe works were firſt made known in England by the neat and accurate execution of Mademoiſelle Paradis, the blind performer on the harpſichord, in 1785. And his productions have ſince greatly increaſed in number and in favour. They are in general excellent, abounding with ſolidity, good taſte, correct harmony; and the imitations of Haydn are leſs frequent than in any other maſter of that ſchool.

The Abbé STERKEL has not travelled through Italy unprofitably; his harpſichord pieces, though not very learned or conſonant

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to harmonical rules, are full of ſpirit, taſte, and pleaſing paſſages; and he has not only collected all the vocal flowers of the greateſt opera ſingers of the preſent times, but ſcattered them liberally through his works. His violin accompaniments generally conſiſt of paſſages of effect, and ſuch as give importance to the player. Indeed, his pieces, though not not very original, are leſs tinctured with Bachiſm, or Haydniſm, than thoſe of his countrymen who have not viſited Italy. And though leſs ſolid and leſs his own property, than Kozeluch's, yet they are more eaſy to execute, and more intelligible to unlearned hearers.

SCHULTZ, of Berlin, is a nervous and excellent compoſer, as well as an elegant writer on Muſic (*b*).

And REICHARDT is an animated and rapid writer and compoſer, a great admirer of Handel, and a patriotic and deciſive critic.

HERSCHEL, maſter of the King's band at Hanover, and brother of the great aſtronomer, is an excellent inſtrumental compoſer, in a more ſerious and ſimple ſtyle than the preſent; more reſembling that of Abel than Haydn.

HILLER, of Leipſic, the favourite compoſer of German comic operas, is likewiſe a candid critic, and an uſeful writer upon Muſic.

The muſic-director of Göttingen, FORKEL, is a compoſer, voluminous muſical critic, and hiſtorian (*i*).

Profeſſor CRAMER, of Keil, a dilettante, began to publiſh at Hamburg, in 1783, a *Muſical Magazine*.

Profeſſor ESCHENBURG, of Brunſwick, the celebrated tranſlator of Shakſpeare into German, Brown's Diſſertation on the Riſe, &c. of Muſic and Poetry, Webb on the ſame ſubject, and the oratorio of

(*b*) He is author of the muſical articles in the ſecond part of Sultzer's *Theory of the fine Arts*.

(*i*) I am ſorry that the third volume of this author's *General Hiſtory of Muſic* which is to be confined chiefly to the Muſic of Germany, was not publiſhed before this chapter was written; as it would probably have ſaved me as much trouble in ſeeking, ſelecting, and arranging the materials, as my 11th vol. ſeems to have ſaved him, as far as he has hitherto advanced in his work; which from the great reſemblance of its plan to that of my own, I can hardly praiſe with decency.

Judas

Judas Maccabæus, has done me the honour to tranſlate the Diſſertation on the Muſic of the Ancients, prefixed to the firſt volume of this work, and my Account of the Commemoration of Handel.

ABEL, and the German muſicians who have long reſided in England, will be reſerved for the laſt chapter concerning miſcellaneous matters and the general ſtate of Muſic in our own country.

German Dilettanti.

Among theſe his late Majeſty the KING OF PRUSSIA is entitled to the firſt place in talents, as well as rank. This heroic and accompliſhed prince having had Quantz early in life for his maſter on the German-flute and in compoſition, played no other pieces than his own and thoſe of his maſter, which were never allowed to be printed. His Majeſty during more than forty years of his buſy reign, when not in the field, allotted four hours a day to the ſtudy, practice, and performance of Muſic. All the German maſters allowed him the firſt place among dilettanti compoſers, as well as performers on the flute. Fiſcher, however, who was ſome time in his ſervice before he firſt came to England, did not ſeem to like his muſical productions, thinking them, even then, ſomewhat dry and old-faſhioned. This prince had certainly great profeſſors in his ſervice, though he never was partial to Emanuel Bach, the greateſt of them all. His Majeſty, beſides a great number of pieces for the flute, and ſome for the harpſichord, compoſed ſometimes for the voice; particularly in the paſtoral opera of *Galatea & Alcides*, in 1747, of which the overture and recitatives were Graun's, and the airs by the King jointly with Quantz and Nichelmann. Sometimes, the day before performance, his Majeſty would ſend a new ſong to the maeſtro di capella to be introduced in an opera, and this was univerſally believed to be his own production in all its parts. During the laſt years of his life, according to his chapel-maſter, Reichardt, his Pruſſian Majeſty having loſt ſome of his front teeth, not only diſcontinued the practice of the flute, but his evening concerts, and became totally indifferent to Muſic: a proof that

that his Majeſty's chief pleaſure in the art was derived from his own performance.

To the late ELECTOR of BAVARIA and his ſiſter the late ELECTRICE DOWAGER of SAXONY, I have already paid my reſpects; yet it is but juſtice to the memory of that prince to ſay, that upon a late examination of the ſcore of an entire maſs for four voices, with inſtrumental accompaniments, of his compoſition, of which his ſerene highneſs honoured me with a copy, I find the deſign and compoſition much ſuperior to the generality of dilettante productions.

PRINCE LOBKOWITZ, and his moſt amiable and accompliſhed niece, the COUNTESS THUN, as well as Mademoiſelle Martinetz, were juſtly ranked among dilettanti of the firſt claſs at Vienna, in 1772.

The late ſyndic of the ſtate of Hamburg, SCHUBACK, the worthy and ingenious imitator of Handel, is well entitled to a diſtinguiſhed place among dilettanti, for his oratorio called the *Diſciples at Emaus*, printed in ſcore, 1778.

BEECKE, captain of dragoons in the regiment of prince Frederic of Würtemberg at Vienna, has been a compoſer and publiſher more than twenty years. His pieces for the piano-forte are much admired at Vienna.

BAUMGARTEN, an officer in the Pruſſian ſervice, has new ſet *Zemire et Azor*, in Germany; *Andromeda*, a *Monodrame*, and the *Mufti's Tomb*, a comic opera, 1777.

The principal *printers*, *publiſhers*, and *venders of manuſcript Muſic* in Germany are

BREITKOPF, *of Leipſic*, who annually prints catalogues of new publications in types; and beſides a general catalogue, with the prices marked of printed and manuſcript Muſic, ever ſince the year 1762, he has diſtributed *Theme-catalogues*, in which the ſubject of each piece is exhibited in notes, ſo that a muſical collector is enabled to diſcover whether he is already in poſſeſſion of any of the works ſpecified in his liſt of new Muſic.

The

The HUMMELS, of Amſterdam and Berlin, are conſiderable engravers of Muſic.

WESTPHAL and Co. of Hamburg, whoſe catalogues contain all the muſical publications of France, Italy, England, Germany, Denmark, and Sweden, engraved, types, and manuſcript.

HAFNER, of *Nuremberg*, engraves Muſic on copper, in a more neat manner than moſt other publiſhers.

ARTARIA, of *Vienna*, has lately opened an extenſive commerce in the ſale of Muſic of the Auſtrian ſchool, neatly engraved; which, in the year 1772, when I was in Germany, could only be obtained in manuſcript.

And now, neither juſtice nor candour will permit me to quit Germany and its numerous great muſicians, without totally diſavowing the opinion of another perſon, which was inconſiderately inſerted in the firſt edition of my *German Tour*, before I was able to examine its truth: for I am now more than ever convinced, that this opinion, which accuſed Germany of want of genius, was unjuſt, and founded on prejudice and ignorance of Teutonic diſcoveries and atchievements in the whole circle of arts and ſciences. There can be no phyſical cauſe aſſigned for want of genius in a whole people on any part of the globe, within the temperate zone. And to pronounce, that an empire extending over at leaſt a twelfth part of Europe, and whoſe inhabitants amount to a ſeventh part of the people to be found in that quarter of the globe, ſhould be deficient in genius, was not only unjuſt, but inconſiſtent and abſurd; particularly in the book of a man who during his whole life has been an enthuſiaſtic admirer of German muſicians, from Handel and Haſſe, to Bach and Haydn. So far therefore from letting a ſecond-hand prejudice warp my judgment or influence my opinions in writing my General Hiſtory, I have long been keeping double guard over my pen and my principles, having been as angry with myſelf as the moſt patriotic German can be, for ever having given admiſſion to ſuch a reflection.

CHAP.

CHAP. XI.

Of the Muſic of FRANCE *during the Preſent Century.*

MUSIC, during this period, ſeems to have been patroniſed in France with as much zeal as in Italy or Germany, though perhaps with leſs effect upon its cultivation. But the long and pertinacious attachment to the ſtyle of Lulli and his imitators in vocal compoſitions, to the excluſion of thoſe improvements which were making in the art in other parts of Europe, during the firſt fifty years of this century, have doubtleſs more impeded its progreſs, than want of genius in this active and lively people, or defects in their language, to which Rouſſeau and others have aſcribed the imperfections of their Muſic.

The names of the ſerious opera compoſers in France between Lulli and Rameau are now eaſier to be found than their works; their panegyrics are not ſuffered to die, whatever may be the fate of their Muſic.

COLASSE, the ſcholar and immediate ſucceſſor of Lulli, in 1687, finiſhed the opera of *Achille & Polyxene*, of which only the firſt act could be found among his maſter's papers. Between this period and 1706, he furniſhed the Academie Royale with eight entire operas.

CHARPENTIER, DEMARETS, CAMPRA, COSTE, and DETOUCHES, are all enrolled among the French opera compoſers, who began to diſtinguiſh themſelves ſoon after the death of Lulli. Theſe were followed by BERTIN, in 1706; MOURET, 1714; MONTECLAIRE, 1716; FRANCOEUR, and REBEL, who compoſed operas in conjunction from 1725 to 1760, as our Beaumont and Fletcher did plays; by BLAMONT in 1731, and by BRISSAC in 1733, the ſame year as that in which Rameau produced his firſt opera.

The lyric theatre at Paris, after the deceaſe of Lulli, was conducted by his ſon-in-law, FRANCINE, who obtained a patent for ten years, upon condition that he paid a penſion of 10,000 livres a year to the widow and children of Lulli. In 1698, Francine entered into partnerſhip with DUMONT, and obtained a new patent for ten years more. In 1704, the patentees had incurred a debt of 380,780 livres; after this, the patent was transferred to Guyenet, and, in evil hour, from him to others; for not one of all the *entrepreneurs* and projectors who have embarked in this hazardous undertaking, from the time of Lulli to the preſent, ſeem to have eſcaped ruin.

The government of an opera, ſays M. de la Borde (*k*), is a painful and embarraſſing employment. It is neceſſary that the director of ſo complicated a machine ſhould know how to manage all the ſprings, remove every obſtacle to their motion, gratify the taſte and ſometimes the caprice of the fickle public, unite in one intereſt a crowd of different rival talents, excite emulation without jealouſy, diſtribute rewards with juſtice and delicacy, cenſure andpuniſh with addreſs, limit the unbounded demands of ſome by flattery, check the independence of others by apparent conceſſions, and try to eſtabliſh in the interior government of this republic as much harmony as reigns in the orcheſtra. It is manifeſt that nothing but the moſt ſubtile, artful, and pliant character can hope to accompliſh ſuch Herculean labours.

But though the revolutions in the opera government have been ſo numerous ſince the death of its firſt legiſlator, Lulli, Muſic remained ſtationary for near a century, in ſpite of the ſeveral attempts that were made in order to ſtimulate activity and enterprize.

In 1702, the publication of a pamphlet entitled *Paralele des Italiens et des François en ce qui regarde la Muſique et les Opera*, by the Abbé RAGUENET, a man of taſte and intelligence, who had reſided ſome time at Rome, gave birth to a long, but ineffectual controverſy, concerning the degrees of perfection, and ſuperiority

(*k*) Tom. III. p. 486.

of

of French and Italian Muſic. The book was licenſed by Fontenelle, who ſaid in his teſtimony that "he thought it would be very agreeable to the public, provided they were capable of equity." This declaration, however, did not prevent *Freneuſe*, the continuator of Bonnet's *Hiſtoire de la Muſique*, from attacking the author and Italian Muſic, in a moſt furious manner, treating both with equal contempt and obloquy.

The French, after this period, ſeem to have enjoyed their lyric *ſommeils* in great comfort and tranquillity till 1752; when the performance of Pergoleſi's *Serva Padrona* at Paris, by a company of burletta ſingers from Italy, ſet the muſical republic in a flame which has not yet been extinguiſhed.

There had, indeed, been a *ſenſation* excited, that was rather turbulent, and tending to a civil war, on the firſt appearance of Rameau as a dramatic compoſer in 1733, who by new harmonies and accompaniments had given offence to the true believers in the worſhip of Lulli; but this ſoon ſubſided, and the nation not only heard his compoſitions with rapture, but reverenced him as "a theoriſt, to whom Muſic was as much indebted as phyſics and philoſophy to Newton."

Minutely to diſcuſs the merits of this muſician in the practice and theory of his art would occupy more pages in my book than I have now to ſpare. I ſhall, however, confeſs the effect his compoſitions and writings have had on myſelf, in ſpite of early perjudices againſt the vocal Muſic of France in general, and ſtill more againſt its execution at the ſerious opera.

JOHN PHILIP RAMEAU, compoſer to the King of France and Chevalier de St. Michel, was born at Dijon 1683. He went early in his life to Italy, and at his return was appointed organiſt at Clermont en Auvergne, where his *Traité de la Muſique* was written, in 1722. He was afterwards elected organiſt of St. Croix de la Bretonnerie at Paris. Here his time was chiefly employed in teaching; however, he publiſhed harpſichord leſſons and ſeveral other theoretical works, without diſtinguiſhing himſelf much as a vocal compoſer, till the year 1733, when, at fifty years of age, he produced his firſt opera of *Hippolite & Aricie*. The Muſic of

this drama excited profeſſional envy and national diſcord. Party rage was now as violent between the admirers of Lulli and Rameau, as in England between the friends of Bononcini and Handel, or, in modern times, at Paris, between the Gluckiſts and the Piccinists.

When the French, during the laſt century, were ſo contented with the Muſic of Lulli, it was nearly as good as that of other countries, and better patroniſed and ſupported by the moſt ſplendid prince in Europe. But this nation ſo frequently accuſed of more volatility and caprice than their neighbours, have manifeſted a ſteady perſevering conſtancy to their Muſic, which the ſtrongeſt ridicule and contempt of other nations could never vanquiſh.

Rameau only anſwered his antagoniſts by new productions which were ſtill more ſucceſsful; and, at length, he was acknowledged by his countrymen to be not only ſuperior to all competition at Paris, but ſole monarch of the muſical world. From 1733 to 1760 he compoſed twenty-one operas, of which the names and dates are annually publiſhed in the *Spectacles de Paris*, and in many other periodical works.

Rameau's ſtyle of compoſition, which continued in favour almoſt unmoleſted for upwards of forty years, though formed upon that of Lulli, is more rich in harmony and varied in melody. The *genre*, however diſpleaſing to all ears but thoſe of France, which had been nurſed in it, was carried by the learning and genius of Rameau to its *acme* of perfection; and when that is atchieved in any ſtyle, it becomes the buſineſs of ſubſequent compoſers to invent or adopt another, in which ſomething is ſtill left to be done, beſides ſervile imitation.

The opera of *Caſtor and Pollux* having been long regarded in France as the maſter-piece of this compoſer, I ſhall here inſert a few remarks upon it, that have been made on a recent examination.

The overture is the beſt of this author, upon Lulli's plan (*l*).

(*l*) "The overtures of Lulli," ſays M. D'Alembert, "are all caſt in the ſame mould; yet, inſipid as they are, they have been the invariable models of all other overtures for ſixty years; during which time, there has been but one overture heard in our operas, if even that can be called one." *Melanges de Litt.* Tom. IV. p. 457.

The opening ſymphony is beautiful; but why the ſame melody was not applied, in the ſame meaſure, to the poetry, I know not, unleſs the verſification required a change of time; but, in that caſe, why write the ſymphony on a ſubject that would not ſuit the words? But thoſe eternal changes in the meaſure, which teaze and diſappoint the ear of all that are uſed to other Muſic, is general in ſerious French operas, and ſeem as much the fault of the poet as muſician. It is, however, wonderful, that this defect was not ſooner diſcovered. The over-charged tenderneſs of Rameau's Muſic appears in all his ſlow movements, which are in one ſtyle, and generally in triple time. This maſter perpetually diſcovers himſelf to be a great harmoniſt; but inured to a bad taſte and ſtyle of compoſition, as well as to bad ſinging, he has only augmented the defects of his predeceſſors, and rendered what was rude and clumſy in Lulli, ſtill more offenſive, by endeavours at ſweetneſs or high ſeaſoning. The appoggiaturas, or leaning notes, being ſo frequently incorporated in the harmony, renders it crude, and the hanging on every note, as if unwilling to relinquiſh it, checks and impedes the motion of the air, and gives it a ſlow and languid effect, however lively the theme on which it is compoſed. Every paſſage in ſuch melody reſembles a French heroic verſe:

"Each is an *Alexandrine*, through the ſong,
"That like a wounded ſnake, drags its ſlow length along."

The opening of the ſecond act: *Que tout gemiſſe*, is very fine, and the pathos well applied; but the ſubſequent air, which is caſt in an admirable mould, is ſpoiled by frequent and unneceſſary changes of meaſure; and yet in ſpite of theſe defects, and the vocal outrages of Mademoiſelle Arnould, I was more pleaſed and affected by this ſcene, than any other I ever heard at the French ſerious opera. The march, which has few appoggiaturas in it, is like other Chriſtian Muſic.

The *prelude tendre*, at the opening of the third act, abounds with too many of theſe drags, which being equally harſh to the ear and injurious to pulſation, ſeem to prevent the performer from ever falling on his feet; and bar eleventh, the chord of the ſuperfluous fifth

fifth, which makes all nature ſhudder, except our Gallic neighbours, is here continued ſo long, that it diſtorts the countenance of every other hearer, like *hiera picra*. The major minuet, page 121, after ſo long and tireſome a minority, is rich in harmony and graceful in melody. The voice is worſe uſed by the compoſer than the moſt inſignificant inſtrument. For after ſeveral ſymphonies that are extremely promiſing, and the ear has been made to expect a continuation of the prefatory ſtrain, nothing is given to the vocal part but broken accents and diſlocated meaſures. In the *chaconne*, which is admirable, the meaſure is well marked and well accented. This muſt long have preceded Jomelli's favourite chaconne, and have ſerved as a model to him, Theller, and others, in compoſing this ſpecies of dance. More genius and invention appear in the dances of Rameau than elſewhere, becauſe in them, there is a neceſſity for motion, meaſure, and ſymmetry of phraſe. And it may with truth be ſaid, that nothing in Lulli's operas was imitated or adopted by the reſt of Europe, but the ſtyle of his overtures, or in Rameau's, but the dances.

After frequent peruſals and conſultations of Rameau's theoretical works, and a long acquaintance with the writings of his learned commentator D' Alembert, and panegyriſts the Abbé Rouſſier, M. de la Borde, &c. if any one were to aſk me to point out what was the *diſcovery* or *invention* upon which his ſyſtem was founded, I ſhould find it a difficult taſk.

The baſe to a common chord has been known ever ſince the firſt attempts at counterpoint; and it only ſeems as if Rameau had given new names to old and well-known combinations, when he calls the key-note, with $\frac{5}{3}$, *Generateur*, *Baſſe-fondamentale*. But the Italians, ever ſince the time of Zarlino, have diſtinguiſhed this loweſt ſound by called it, the *firſt baſe*, *1mo. baſſo*; and the other parts of the chord when made the baſe, *baſſo rivoltato*, or *2do. baſſo*. But Broſſard in his Muſical Dictionary, publiſhed 1702, in defining *Trias harmonica*, or the three ſounds of a common chord in its firſt ſtate, calls the under-note *baſſe*, or *ſon fondamental*; and afterwards remarks that among the three ſounds that compoſe the *Triade har-*

harmonique, the graveſt is called *baſis*, or *ſonus fundamentalis*. And what has Rameau told us more, except that that the *harmoniques* produced by a ſtring or pipe, which he does not pretend to have firſt diſcovered, are preciſely the third and fifth in queſtion. This is the practical principle of the fundamental baſe; the theoretic was ſurely known, of harmonical, arithmetical, and geometrical proportion and ratios of ſound, with which ſo many books have been oſtentatiouſly filled ever ſince the time of Boethius.

The Abbé Rouſſier, his moſt learned apoſtle and able champion, candidly confeſſed in his firſt work, that "the ſyſtem of a *fundamental baſe* ought not to be regarded as one of thoſe principles which precedes the conſequences to be deduced from it." *Le mérite de cette découverte conſiſte, à avoir réduit en un ſyſtême ſimple, commode, et facile à ſaiſir, toutes les opérations des grands maîtres de l' harmonie.* Traité des Accords, 1764.

Rameau's ſyſtem, as compreſſed and arranged by D'Alembert (*m*), is perhaps the ſhorteſt, cleareſt, and beſt digeſted, that is extant; and yet, from the geometric preciſion with which it has been drawn up by that able mathematician, many explanatory notes and examples are wanting to render Rameau's doctrine intelligible to muſical ſtudents in the firſt ſtages of their application; and even after that, the work, to be rendered a *complete theory*, would require many additions of late diſcoveries and improvements, both in the theory and practice of harmony (*n*).

About the year 1760, the Syſtem of a Fundamental Baſe, by Rameau, gave occaſion to much diſcuſſion in Germany. By ſome it was adopted there as well as in Italy, by others diſputed. It ſeems, however, as if this ſyſtem, ingenious as it is, were ſomewhat over-rated by French theoriſts, who would perſuade the world that all Muſic not compoſed on Rameau's principles ſhould be thrown into the flames—*Juſqu' à mon ſyſteme*, ſays Rameau himſelf,

(*m*) *Elemens de Muſ. Theor. et Prat. ſuivans les Principes de Rameau*, 1752 and 1762.

(*n*) Many opinions concerning melody, taſte, and even harmony, which were current forty or fifty years ago, would now only excite contempt and laughter. IMAGINATION, which had been manacled by narrow rules, formed on Gothic productions, at length broke looſe and liberated, flutters and flies about from flower to flower, ſipping like the bee its native food wherever it can be found.

ſelf; and M. de la Borde ſays, that "Muſic ſince the revival of arts was abandoned to the ear, caprice, and conjecture of compoſers, and was equally in want of unerring rules in theory and practice—Rameau appeared, and chaos was no more." He was at once Deſcartes and Newton, having been of as much uſe to Muſic as both thoſe great men to philoſophy." But were Corelli, Geminiani, Handel, Bach, the Scarlattis, Leo, Caldara, Durante, Jomelli, Perez, &c. ſuch incorrect harmoniſts as to merit annihilation becauſe they never heard of Rameau or his ſyſtem? Indeed, it may be further aſked, what good Muſic has been compoſed, even in France, in conſequence of Rameau giving a new name to the baſe of a common chord, or chord of the ſeventh? The Italians ſtill call the loweſt ſound of Muſic in parts the *baſe*, whether fundamental or derivative; but do the French imagine that the great compoſers above-mentioned, and the little compoſers who need not be mentioned, were ignorant whence every ſuppoſed baſe was derived? The great harmoniſts of the ſixteenth century ſeldom uſed any other than fundamental baſes. And the fundamental baſe to the hexachords has always been the key-note, and the fifth above and fifth below, juſt as Rameau has given it in his theoretic tracts.

But though the ſeveral merits of this muſician have been too much magnified by partizans and patriots in France, and too much depreciated by the abettors of other ſyſtems and other ſtyles, as well as patriots of other countries, yet Rameau was a great man; nor can the profeſſor of any art or ſcience mount to the ſummit of fame, and be elected by his countrymen ſupreme dictator in his particular faculty, without a large portion of genius and abilities.

The ſucceſsful revival of his opera of *Caſtor and Pollux* in 1754, after the victory obtained by his friends over the Italian burletta ſingers who had raiſed ſuch diſturbance by their performance of Pergoleſi's intermezzo, the *Serva Padrona*, was regarded as the moſt glorious event of his life. The partizans for the national honour could never hear it often enough. "This beautiful opera, ſays M. de la Borde, without any diminution in the applauſe or pleaſure of the audience, ſupported a hundred repreſentations, charming

charming at once the ſoul, heart, mind, eyes, ears, and imagination of all Paris (*o*)."

From this æra to the time of his death, in 1767, at eighty-four years of age, Rameau's glory was complete. The Royal Academy of Muſic, who all regarded themſelves as his children, performed a ſolemn ſervice in the church of the Oratory, at his funeral. And M. Philidor had a maſs performed at the church of the Carmelites, in honour of a man whoſe talents he ſo much revered.

The cotemporary and ſubſequent compoſers of operas with Rameau, of the old ſchool, were MONDONVILLE, from 1742 to 1758; BERTON, from 1755 to 1775 (*p*); AUVERGNE, from 1752 to 1773; and TRIAL, from 1765 to 1771.

In 1752, a troop of Italian burletta ſingers having been engaged to perform at Rouen, the *Academie Royale de Muſique*, which preſides over all provincial operas as well as thoſe of the capital, refuſed to let them appear at Rouen, before they had performed at Paris. In Auguſt they exhibited, at the Opera-houſe, in the *Serva Padrona* of Pergoleſi, which was performed between the acts of Lulli's opera of *Acis & Galatea*, as an intermezzo, its original uſe. This performance made ſo many proſelytes to Italian Muſic, that the friends of Rameau and the national opera took the alarm. Innumerable pamphlets were written on both ſides, and among the reſt, the celebrated *Lettre ſur la Muſique Françoiſe*, by Rouſſeau. There was too much good ſenſe, taſte, and reaſon in this letter for it to be read with indifference; it was abuſed, but never anſwered. The author was burnt in effigy at the Opera-houſe door. And while it was read by all the reſt of Europe as an excellent piece of muſical criticiſm, full of new ideas and views concerning dramatic Muſic, it was held in execration by the adherents to the ancient ſtyle of opera Muſic, and has been lately called "a wretched performance, dictated by ſpleen, bad taſte, want of judg-

(*o*) *Eſſai ſur la Muſique*, Tom. III. p. 465.

(*p*) This maſter was not only a compoſer of new operas, but a reviver of the operas of Lulli and other old maſters, which he retouched with equal tenderneſs for their reputation, and reſpect for modern improvements in the drama.

ment, and inconſiſtence," by a writer (*q*) who, on ſome occaſions, ſeems to know better, and to have ideas of good Muſic, more worthy of a maſter of harmony and the preſent ſtate of the art in every part of Europe (*r*).

In 1753, Rouſſeau's *Devin du Village* was firſt performed at the great Opera-houſe as an *Intermede*, and being compoſed in a familiar pleaſing ballad ſtyle, neither entirely French nor Italian, and ſung in the language of the country, was univerſally applauded. The ſame year Pergoleſi's *Stabat Mater* was performed at the Concert Spirituel, which convinced many reaſonable Frenchmen that their church Muſic was not ſo perfect as they had imagined it. Caffarelli was this year ſent for expreſs from Naples by Marſhal Richelieu, to gratify the curioſity of the Dauphineſs, a princeſs of the houſe of Saxony, who had expreſſed a wiſh to hear him. After fulfilling the object of his journey, and performing once at the Concert Spirituel, this ſinger returned to Naples without building towns or ſoftening rocks in France.

And all theſe attempts at Italian Muſic, after the firſt fermentation ſubſided, only made the return to the ancient national pſalmodic ſtrains more welcome to patriotic ears, when the operas of Lulli and Rameau were revived, which they now were, with univerſal applauſe. And the driving away the *buffoons*, as the Italian comic ſingers are called in France, is recorded in all the periodical publications concerning the theatres in 1754, with great triumph. In the *Spectacles de Paris*, they were compared to noxious vapours which infect the *air*. The opera of *Titon & Aurore* of Mondonville, and the *Caſtor & Pollux* of Rameau, *tranquiliſed les eſprits*.

In 1755, the motets *à grand choeur* of La Lande and Mondon-

(*q*) M. de la Borde, Tom. I. p. 412.

(*r*) It is not my wiſh to be thought an implicit believer in the paradoxes of Rouſſeau. When he ſays that the French have no Muſic, nor ever, from the nature of their language, can have any, and if they have, *tant pis pour eux*, I regard it more as a ſarcaſtic *bon mot*, than a truth which will admit of demonſtration. But all he has ſaid of French recitative, falſe expreſſion, want of meaſure and melody, is ſo true, that the moſt reaſonable part of the nation have long ſince given up theſe points, and only wiſh to preſerve their language in the lyric theatre, and to graft upon it the Muſic of Italy; which by no means ſeems impracticable, if with the melody of Italy the ſinging of that country could likewiſe be adopted.

ville

ville were in great favour at the Concert Spirituel, and no profane mixture of Italian Muſic was heard there, except the performance of the two celebrated Bezozzi on the hautbois and baſſoon, which there were a few ſo wicked as to admire, *de bon cœur*.

This year was performed at Paris Noverre's celebrated ballet, called *Les Fêtes Chinoiſes*, which was afterwards attempted in England to the great deſtruction of Mr. Garrick's dramatic plans and property.

In 1758, DUNI, an Italian compoſer of Parma, began firſt to adapt the melody of his own country to French words, for the comic opera. And about 1761, PHILIDOR and MONSIGNY had the addreſs to betray the French into a love for Italian melody, or at leaſt a melody reſembling that of the burletta operas of Italy then in circulation. In 1764 and 1765, I was at Paris, and if the ſinging had been leſs national, ſhould have been very much pleaſed with the Muſic of the Theatre Italien, particularly in *Roſe et Colas*, *Anette et Lubin*, *Le Roi et le Fermier*, *Le Marêchal Ferrant*, *Le Sorcier*, and *Iſabelle et Gertrude*, in all which the ſinging of Caillot, as well as the acting, were ſuch as vanquiſhed all prejudice againſt French ſinging in general. All theſe were produced previous to GRETRY's arrival at Paris 1768, who brought with him all the taſte of Italy, which, however, in compliance with the language and national taſte of France, he has been frequently obliged to ſacrifice, in order to pleaſe his protectors and judges.

In 1770, I viſited Paris again expreſsly to liſten critically to the reigning Muſic of that capital; and though the comic opera was in poſſeſſion of many new and pleaſing dramas that were well written and admirably ſet, the ſerious opera had not advanced a ſtep towards perfection, or even variety, in five years time, if the opera of *Ernelinde*, by Philidor, be excepted, in which that ingenious compoſer quitted the ancient opera ſtyle of his country, accelerated the recitatives, and terminated his ſcenes with many excellent airs, *à l' Italiennne* (*s*).

(*s*) The firſt run of *Ernelinde* was not very conſiderable, but it has ſince been revived with more applauſe than it received during its firſt performance.

The year 1774 was rendered remarkable in the annals of French Muſic, by the arrival of the Chevalier GLUCK at Paris, whoſe operas, by his conforming to the genius of the French language, and flattering the ancient national taſte, were received with acclamation. He began his career in this capital by his celebrated opera of *Orphée*, of which the reputation was already eſtabliſhed; and this was followed by *Iphigenie*, taken from one of Racine's beſt tragedies, which had all the ſucceſs that may be imagined from the force of his genius applied to a favourite drama, ſet in the ſtyle of their favourite compoſers, Lulli and Rameau.

In his opera of *Cythere Aſſiegée*, 1775, where more delicacy and tenderneſs, than force, were required in the compoſition, he was not ſo ſucceſsful. Nor was his *Alceſte*, the year following, received with the ſame rapture as at Vienna. Indeed, his *Armide*, in 1777, did not quite fulfil the ideas of grace, tenderneſs, and pathos, which ſome of the ſcenes required, and auditors accuſtomed to Italian Muſic expected: however, his operas were excellent preparations for a better ſtyle of compoſition than the French had been uſed to; as the recitative was more rapid and the airs more marked, than in Lulli and Rameau: there was likewiſe more energy, fire, and variety of movement, in his airs in general, and infinitely more force and effect in his expreſſion of grief, fear, remorſe, vengeance, and all the violent paſſions.

Gluck's Muſic is ſo truly dramatic, that the airs and ſcenes, which have the greateſt effect on the ſtage, are cold, or rude, in a concert. The ſituation, context, and intereſt, gradually excited in the audience, give them their force and energy.

Indeed, he ſeems ſo much the national muſician of France, that ſince the beſt days of Rameau, no dramatic compoſer has excited ſo much enthuſiaſm, or had his pieces ſo frequently performed (*t*). And the French, who feel very enthuſiaſtically whatever Muſic they like, heard with great rapture the operas of Gluck, which even the enemies of his *genre*, allowed to have great merit of a

(*t*) It has lately been ſaid in the *Journal de Paris*, that each of his pieces had ſupported two or three hundred repreſentations.

certain kind; but though there is much real genius and intrinsic worth in the dramatic compositions of this master, the congeniality of his style with that of their old national favourites, Lulli and Rameau, was no small merit with the friends of that Music. The almost universal cry at Paris was now, that he had recovered the dramatic Music of the ancient Greeks; that there was no other worth hearing; that he was the only musician in Europe who knew how to express the passions: these and other encomiums preparatory to his apotheosis, were uttered and published in the journals and newspapers of Paris, accompanied with constant and contemptuous censures of Italian Music, when Piccini arrived. This admirable composer, the delight and pride of Naples, as Gluck of Vienna, had no sooner erected his standard in France, than all the friends of Italian Music, of Rousseau's doctrines, and of the plan, if not the language, of Metastasio's dramas, inlisted in his service. A furious war broke out, all Paris was on the *Qui vive?* No door was opened to a visitor, without this question being asked previous to his admission: *Monsieur! estes vous* PICCINISTE *ou* GLUCKISTE?—These disputes, and those of musical critics, and rival artists throughout the kingdom, seem to me to have soured and diminished the pleasure arising from Music in proportion as the art has advanced to perfection. When every phrase or passage in a musical composition is to be analised and dissected during performance, all pleasure and enthusiasm vanish, and the whole becomes a piece of cold mechanism. It is certainly necessary for professors to study and make themselves well acquainted with the fundamental rules of their art; but I would advise true lovers of Music to *listen* more than talk, and give way to their feelings, nor lose the pleasure which melody, harmony, and expression ought to give, in idle enquiries into the nature and accuracy of their auricular sensations.

NICOLA PICCINI, born in 1728, may be ranked among the most fertile, spirited, and original composers that the Neapolitan school has produced. An invincible passion for Music frustrated the intentions of his father, who designed him for the church.

He

He practiſed in ſecret, and was diſcovered by accident to have made a conſiderable progreſs in the art, before his father could be prevailed on to let him have a maſter. In 1742, he was placed in the conſervatorio of *St. Onofrio*, under Leo, and after his death under Durante. Piccini ſpent twelve years in ſtudy before he quitted the conſervatorio in 1754, and began his career at the Florentine theatre in Naples with a comic opera called, *Le Donne Diſpettoſe*; and the next year, *Le Geloſie*, and *Il Curioſo del ſuo Proprio Danno*, of all which the ſucceſs increaſed in a duplicate ratio. At length, in 1756, he ſet the ſerious opera of *Zenobia*, for the great theatre of San Carlo, which was crowned with ſtill greater ſucceſs than his comic operas. In 1758, he compoſed *Aleſſandro nell' Indie*, for Rome; and after this, every theatre in Italy was eager to engage him. In 1760, his celebrated comic opera of the *Buona Figliuolo* had a ſucceſs that no muſical drama could boaſt before. It was no ſooner heard at Rome than copies were multiplied, and there was no muſical theatre in Europe where this burletta was not frequently performed, in ſome language or other, during many years. In 1761, he compoſed ſix operas, three ſerious and three comic, for different theatres of Italy; and was at once applauded in Turin, Reggio, Bologna, Venice, Rome, and Naples. Sacchini aſſured me, in 1776, that Piccini had compoſed at leaſt three hundred operas, thirteen of which were produced in ſeven months. On his arrival at Paris, he received many mortifications before his reputation was firmly eſtabliſhed, from the partizans of the old French Muſic, as well as the friends of Gluck. The ſucceſs of his operas of *Roland*, *Atys*, *Iphigénie en Tauride*, *Adele de Ponthieu*, *Didon*, *Diane & Endymion*, and *Penelope*, ſeems to have ſolved a problem which was long thought inſolvable: "Whether the French language was capable of receiving Italian melody?"

In 1783, the opera of *Renaud* was ſet by Sacchini for the French theatre, and in 1784, *Chimene* and *Dardanus*. *La Colonie* and *L'Olimpiade* of this graceful and expreſſive compoſer, though performed to French words for which they were not originally intended, had made him ſo many friends in France, that the operas compoſed expreſsly for the

the uſe of that country, in which he had eſtabliſhed himſelf on his leaving England, were heard with willing ears and heart-felt rapture*. Anfoſſi, Paeſiello, and Salieri, have in their turn been heard at Paris; where, though much of the buſineſs of reformation remains to do, yet much has already been done, within theſe thirty years, by the comic operas of Duni, Philidor, Monſini, and Gretry, as well as by the ſerious operas of Piccini and Sacchini. Indeed, thoſe of Gluck, though manifeſtly on the plan of Lulli and Rameau, are greatly ſuperior to both thoſe compoſers in rhythm and effects But by comparing the French operas even of Piccini and Sacchini, with the Italian of theſe excellent maſters, I can eaſily diſcover a complaiſance for the ancient muſical taſte of France, as well as the fetters of language; and ſometimes an imitation of the *tour de phraſe et de periode* in the melody, as well as recitative. But who can blame them for accommodating their ſtrains to the taſte of their judges? If good Muſic and performance are ever heartily felt in France, it muſt be progreſſively. Not only Lulli and Rameau muſt be wholly forgotten, but a totally different ſtyle of ſinging muſt be adopted and eſtabliſhed; otherwiſe it will be in vain for the greateſt compoſers, with the aſſiſtance of the beſt lyric poets in the univerſe, to attempt the reformation (*u*).

A ſinging-ſchool is now eſtabliſhed at Paris, with Piccini for principal maſter; but if his aſſiſtants are not Italians, and the Muſic upon which they form the voice is not Italian, and ſet to Italian words, it may be ſafely predicted, that many ages will elapſe before any ſcholars will be produced that foreigners will hear with pleaſure; and that the period is ſtill more diſtant when the national taſte in ſinging will be ſo meliorated by their performance, as to eſcape cenſure from the reſt of Europe.

* *Oedipe a Colone*, left unfiniſhed by Sacchini, was brought on the ſtage in 1787, with the greateſt ſucceſs.

(*u*) Even M. Chabanon, a good muſician and enthuſiaſtic admirer of good compoſition, flatters the French with telling them, that "an Italian either in ſwelling or in aſpirating a tone is guilty of an exaggeration, which is offenſive to French ears." And, in the next page, "that the French manner of ſinging, more ſober and more *mitigated* than the Italian, preſerves every charm of that Muſic (Piccini's) reputed foreign." *De la Muſique*, p. 88, edition of 1785. There are many new, ingenious, and excellent reflexions in this tract; but it is not difficult to diſcover, that this elegant writer has heard but few Italian ſingers of the firſt claſs.

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In 1778, a ſpirited and enterpriſing director of the opera, M. de Viſme du Valguay, gave the nation an opportunity of hearing the Muſic of Italy, performed by the natives of that country, in their own language, which was the moſt likely expedient to bring about a ſpeedy reformation in the vocal art; but though Piccini, Sacchini, Anfoſſi, and Paeſiello, were the compoſers, and the celebrated tenor *Caribaldi*, and the *Chiavacci*, and *Baglione*, the principal ſingers, the plan did not ſucceed, and they were diſmiſſed the next year, with patriotic triumph, not ſorrow.

Many of the inſtrumental compoſers and performers of France, during the preſent century, have been celebrated in other countries. M. Marpurg in his Muſical Eſſays, publiſhed at Berlin, gives a liſt in 1755 of thirty-three eminent organiſts and harpſichord players then living, who had likewiſe diſtinguiſhed themſelves as compoſers: at the head of theſe were *Calviere*, *D' Aquin*, *Rameau*, *Clairembault*, *D' Agincourt*, and *Couperin*. And the harpſichord pieces of *Rameau*, *Mondonville*, and *Duphly*, with the violin ſolos of *Le Clair*, were printed in England, about thirty years ago, and in general uſe and favour. And in more modern times, the names and merit of *Philidor*, *Duport*, and *Hülmandel*, are well known in our country. But the number of practical muſicians, natives of France who have diſtinguiſhed themſelves during the preſent century, in different parts of that kingdom, is very conſiderable. Of theſe, the ſeveral talents have been ſo lately diſplayed with patriotic zeal by M. de la Borde, in his *Eſſai ſur la Muſique*, that I ſhall refer my curious readers to that entertaining work. I ſhall, however, mention at leaſt the names of the moſt remarkable, to facilitate farther enquiry.

Bernier, ſcholar of Caldara, is regarded by M. de la Borde, as one of the greateſt contrapuntiſts and fughiſts that ever exiſted. He died in 1734.

Marchand was one of the greateſt organ-players in Europe, during the early part of the preſent century. Rameau, his friend and moſt formidable rival, frequently declared, that the greateſt pleaſure of his life was hearing Marchand perform; that no one could

could be compared to him in the management of a fugue; and that he believed no muſician ever equalled him in extempore playing (*x*). This muſician died 1732.

CALVIERE is ranked by his countrymen among the greateſt organiſts that ever exiſted, and one whoſe facility in playing extempore fugues on the moſt whimſical and difficult ſubjects, was truly wonderful.

The younger BOUSSET is celebrated among French organiſts, who were followed by the lovers of Muſic wherever they played.

The great COUPERIN, who died in 1733, was not only an admirable organiſt, but, in the ſtyle of the times, an excellent compoſer for keyed-inſtruments. His inſtructions for fingering, in his *Art de Toucher le Clavecin*, are ſtill good; though his pieces are ſo crouded and deformed by beats, trills, and ſhakes, that no plain note was left to enable the hearer of them to judge whether the tone of the inſtrument on which they were played was good or bad.

BALBASTRE, an excellent organiſt of Rameau's ſchool, is ſtill living. His organ concertos, at the Concert Spirituel, were long the delight of Paris.

Among the violin performers of France, during the preſent century, Le Claire, Guignon, and Gavignié, are the moſt celebrated. The compoſitions of Le Claire manifeſt original genius, as well as knowledge of harmony, and of his particular inſtrument. Le Claire, in returning at night from Paris to a ſmall country houſe, to which he had retreated after being tired of the great world, was murdered in 1764, without its ever being known by whom, or for what.

BLAVET was long regarded as one of the beſt performers on the German-flute in Europe. This celebrated muſician, who was born in 1700, at the age of ſixty-eight, died under an operation for the ſtone.

At preſent RAULT is the favourite performer on the flute at

(*x*) The Germans relate a ſtory, which no French writer has confirmed: that Marchand, being at Dreſden, challenged to a trial of ſkill all the organiſts of Germany, which none but Sebaſtian Bach ventured to accept. It was an honour, ſays M. Marpurgh, for Pompey to be only defeated by Cæſar, and to Marchand to have no ſuperior but Bach.

Paris; and BLAISE, who ſet the comic opera of *Iſabel et Gertrude*, and CUGNIER, are the principal baſſoons.

Among genuine French compoſers not yet mentioned, is GOSSEC, who, in 1784, was appointed director-general of the new *Royal School of Singing*. His panegyriſt, M. de la Borde, ſays, that "all the foreign compoſers upon earth will never make Frenchmen forget the beautiful productions of Philidor and Goſſec; of which, when the violent admirers of the new ſtyle, *le nouveau genre*, are come to their ſenſes, they will be obliged to confeſs the worth." According to this zealous defender of the principles of Rameau, Goſſec is the better muſician for having had no maſter, and being of no ſchool. He has compoſed for the ſerious and comic opera; but his ſymphonies performed at the Concert Spirituel, his maſs for the dead, and his oratorios, have placed him at the head of the beſt compoſers of France.

To the fertile and pleaſing compoſer, GRETRY, who was born at Liege in 1743, though not a native of France, as he has been more than twenty years ſettled in that kingdom, where, in all the muſical viciſſitudes of its capital, he has been the conſtant favourite of the public, an honourable niche ſeems due in this chapter. This admirable maſter had his muſical education in Italy, and at the age of ſeventeen he diſtinguiſhed himſelf at Rome by the compoſition of an intermezzo, called *Le Vende Miatrice*. Sacchini uſed to ſay, that he remembered him at Naples, where he regarded him as a young man of genius, who wrote as much in the ſtyle of that ſchool as any of the natives of Italy; but when he heard his comic operas at Paris, many years after, he did not find that he was much improved, by compoſing to French words, and for French ſingers. However, from the ſmall number of good compoſers in France, compared with thoſe in every great city of Italy, he has enjoyed an unrivalled fame in his preſent ſtation, which no compoſer is ſure of at Venice, Rome, or Naples. He has, at leaſt, improved the French taſte as much as they have corrupted his; they have met him half way, and perhaps the genius of the language, ſtyle of ſinging, and national prejudices, if he had been inflexible, could not have admitted a nearer approximation.

This inventive compoſer has produced, ſince his arrival in France, more than thirty comic operas for the *Theatre Italien*, and ſix or ſeven muſical dramas, ſerious and comic, for the great Opera-houſe, or *Academie Royale de Muſique*, of which *Zemire et Azor*, and *Richard Cœur de Lion*, have been tranſlated and ſucceſsfully brought on the Engliſh ſtage.

Among Italian compoſers, whoſe works are in preſent favour at Paris, is ANTONIO SALIERI, maeſtro di capella to the Emperor; a young compoſer, born in the Venetian ſtate, and the ſcholar firſt of Peſcetti, and, after his deceaſe, of Gaſman. He has ſet operas in Italian, German, and French; but has chiefly diſtinguiſhed himſelf at Vienna, where he ſet thirteen operas moſtly comic, before he returned to Italy, where he compoſed for five or ſix different theatres. In 1784, he ſet *Les Danaïdes*, a ſerious opera for the *Academie Royale de Muſique* at Paris, which had great applauſe, even in competition with the operas of Gluck, Piccini, and Sacchini. Since that period he has produced for the ſame theatre, *Les Horaces*, and *Tarare*; this laſt has had a very uncommon ſucceſs.

The number of muſical treatiſes, tracts, ſyſtems, eſſays, critical diſſertations, and pamphlets, publiſhed in France, during the preſent century, is too coſiderable for even a complete liſt of them to be inſerted here. With the titles and principles of the chief that have come to my knowledge, I ſhall, however, terminate this chapter.

BROSSARD'S *Muſical Dictionary* was firſt publiſhed in 1702, and tranſlated into Engliſh by Graſſineau 1740, but not called a *tranſlation*, which it ought to have been; though the Engliſh editor ingenuouſly confeſſes himſelf to be much indebted to the learning and materials of Broſſard's work, which is more than plagiariſts always do on ſuch occaſions.

In 1705, a *Treatiſe on the Rules of Compoſition* was publiſhed by MASSON, which went through ſeveral editions, and was regarded as a claſſical work till Rameau's treatiſe appeared, in 1722.

In 1710, AFFILARD publiſhed *Eaſy Rules for Singing at Sight*,

in which the time of the airs is regulated by a *chronometre*, or pendulum.

In 1743 and 1751, ROMIEU, of Montpellier, publiſhed what he called *A new Diſcovery of the grave Harmonics*, meaning the third ſound, reſulting from the coincident vibrations of two acute ſimultaneous ſounds; a phenomenon which Tartini had diſcovered in 1714, and upon which he afterwards built his ſyſtem, or *Trattato di Muſica*, publiſhed in 1754.

In 1752, BETHISY publiſhed a treatiſe entitled an *Explanation of the Theory and Practice of Muſic according to the new Diſcoveries*. The author has availed himſelf of Rameau's principles, but not ſo implicitly as a true believer ſhould have done.

The ſame year, D'ALEMBERT publiſhed *Elements of Muſic*, upon the principles of Rameau, a well-digeſted and excellent epitome of Rameau's doctrines.

In 1753, SERRE, of Geneva, publiſhed very ingenious *Eſſays upon the Principles of Harmony*; and in 1763, *Obſervations upon the ſame Subject*. Theſe tracts contain many curious diſcuſſions and critical remarks, on diſputable points in the theory and practice of harmony, which will both entertain and inſtruct a muſical ſtudent.

In 1756, was publiſhed, BLAINVILLE'S *Hiſtory of Muſic*; a work for which the author's materials ſeem to have been ſo ſcanty, that he was reduced to fill two-thirds of his thin quarto volume, with an indigeſted treatiſe on compoſition.

1759. *The Compoſer's Guide*, by GIANOTTI, built on Rameau's ſyſtem of the fundamental baſe. The author of this work having been long in the practice of explaining this ſyſtem to his ſcholars, has drawn it up in a clear and intelligible manner.

The ſame year, the Abbé MORELET publiſhed a ſmall pamphlet on *Muſical Expreſſion and Imitation*, which is full of ingenious ideas, and written with elegance.

1764. *A Theory of Muſic*, by BALLIERE of Rouen, built on the harmonics, and the diſputed and unſafe baſis of the column of air in a French-horn when cauſed to ſound. Several of the intervals

of this inſtrument and the trumpet, are ſo falſe in practice, that though they are expreſſed by the numbers 1, 2, 3, 4, 5, 6, they do not all correſpond with muſical proportions. JAMARD, in his *Recherches ſur la Theorie de la Muſique*, 1769, extends this theory, till, by multiples, he arrives at the acute and inappreciable ſcale of birds.

The ſame year was publiſhed by the learned and accurate theoriſt, the Abbé ROUSSIER, *A Treatiſe upon Chords and their Succeſſion*. In 1765, *Obſervations upon different Points of Harmony*; 1770, a *Memoir concerning the Muſic of the Ancients*; and 1776, *Practical Harmony*, or *Examples for his Treatiſe upon Chords*. All this profound writer's treatiſes are built upon the principles of Rameau, but Rameau ſublimed. The Abbé's favourite diſcovery and ſyſtematic principle is the TRIPLE PROGRESSION, upon which he endeavours to prove that the muſical ſyſtems of the Egyptians, Greeks, and Chineſe, were founded. By triple progreſſion is meant a ſeries of perfect fifths, ſo that the word temperament equally diſturbs his ſyſtem and his temper. It is to be feared that the good Abbé in this particular, and in his principles in general, is too rigid and inflexible a theoriſt for the fanciful melody and licentious modulation of modern compoſers.

Our countryman, Salmon's propoſal for reducing all Muſic to *one clef* (*y*), has frequently been revived in France without the leaſt alluſion to him or his work; which are both ſo much out of the queſtion, that the French writers have frequently diſputed *among themſelves* the right to the invention. And ſo late as January 1786, a propoſal was publiſhed in the *Journal de Paris*, for adopting a *ſingle clef*, as a *new* diſcovery.

DUBREUIL publiſhed in 1767, a *Manuel Harmonique*, or Table of practical Chords, according to the *regle de l' octave*, which M. de la Borde condemns as inaccurate and deficient in variety; but with due deference to this author and his friend the Abbé Rouſſier, I muſt ſay, that this rule for accompanying the ſcale in the baſe, aſcending and deſcending, with a few exceptions eaſy to retain, comprehends the harmony of almoſt all the good compoſitions that have been produced within theſe thirty years.

(*y*) See Vol. III. p. 473.

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In 1768, ROUSSEAU's lively and inſtructive *Muſical Dictionary* was publiſhed; and as he gave no quarter in it to French Muſic, the admirers and defenders of that Muſic have treated his opinions with equal ſeverity. It is, however, the buſineſs of true critics not only to point out the errors of a work, but, if it has any, the merit. There may be miſtakes in Rouſſeau's Dictionary; but are there no *good* articles, no marks of refined taſte, and nice obſervation in ſpeaking of dramatic Muſic? No ſhort, clear, and happy definitions of muſical technica? And is every thing he has ſaid of French Muſic thought ſo abſurd and paradoxical at preſent, even in France, as it was thirty years ago? The Abbé Rouſſier and his diſciple M. de la Borde, who treat as *abſurd* and ſtupid whatever ſeems unfavourable to their doctrines, were awed perhaps by the thunder of Rouſſeau's eloquence, while alive; but no ſooner were they ſure that the lion was dead, than they plucked up a courage, and boldly attacked him at all points.

The feuds in France between the Gluckiſts and Picciniſts, not only gave birth to daily verbal diſputes, but literary. The contention was not left to the deciſion of youth and beauty in the theatre, but the partizans of each Muſic had the venerable aſſiſtance of learning and ſcience. I have read, and tried to read, many tracts and *brochures* that were produced on the occaſion, but was pleaſed with none ſo much, as with M. MARMONTEL's *Eſſai ſur les Revolutions de la Muſique Françoiſe* 1778, and M. CHABANON's *Diſſertation ſur la Muſique conſiderée en elle-meme, et dans ſes Rapports avec la Parole, les Langues, la Poeſie, et le Theatre*, 1785, in which theſe learned academicians and elegant writers have attacked and defended different ſides with all that reaſon and eloquence can offer; but, at laſt, it will probably be found, that ſenſe, habit, and prejudice, will not leave the deciſion to cold reaſon or warm eloquence, but inſiſt upon having a vote on the occaſion.

La Poëtique de la Muſique, par M. le Conte DE LA CEPÉDE, 1785, contains many excellent reflexions and precepts for a young compoſer of lyric dramas, particularly French, from which the author draws all the illuſtrations of his principles.

I muſt not cloſe this chapter without making my acknowledg-

ments

ments to M. DE LA BORDE, author of the *Eſſai ſur la Muſique*, publiſhed at Paris 1780, in four volumes quarto; a work to which I have ſo often referred, and which contains ſuch an ample and curious collection of materials, as nothing but a long and unwearied diligence could amaſs. It has, however, frequently given me much concern to ſee the ſpirit of ſyſtem operate ſo ſtrongly on the author, as to affect both his candour and conſiſtence. The critique upon muſical writers in the third volume, ſeems only a vehicle for general cenſure of all that have *not* ſubſcribed to the *fundamental baſe* of Rameau, the *triple progreſſion* of the Abbé Rouſſier, and praiſe of all that *have*. There is no middle ſtate, no Muſic or muſical merit of any kind, theoretical or practical, unſanctioned by theſe dogmas. But will M. de la Borde venture to aſſert, or can he even believe, that till the publication of Rameau's *Syſteme de la Baſſe fondamentale*, and the Abbé Rouſſier's *Memoire ſur la Muſique des Anciens*, there was no good Muſic in the world, or that all which has been produced ſince, by innumerable great maſters in ſeveral parts of Europe, who never ſtudied or heard of either, is execrable? That there is great method and merit in the ſyſtems of both theſe theoriſts, no candid judges of the ſubject will deny; and perhaps there are few who will not grant that the principles of harmony have not been formed into a code, equally luminous and uſeful to ſtudents, by any other writers, and yet will not ſhut their ears to all Muſic not built upon their principles. The inconſiſtency of *individually* praiſing Italian compoſers in ſuch glowing terms, and yet ſeizing every opportunity to cenſure and ſneer at Italians and foreigners in *general*, proves the work to have been compiled by perſons of different principles. What a coil is made (Vol. III. p. 690) about a ſharp fifth uſed merely as an appoggiatura, or note of taſte, with which the baſe or harmony has nothing to do, and which, therefore, has no effect on the modulation! And yet M. de la Borde can bear the *quinte ſuperflue*, and have patience to give a rule for its uſe in compoſition! Can any one ſincerely praiſe the compoſitions of Piccini, Sacchini, and Paeſiello, who is diſtguſted by thoſe happy licences, in which the very ſoul of Italian Muſic conſiſts?

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M. de la Borde gives us his muſical creed in pretty plain terms, tom. III. p. 639, in anſwer to a remark of M. Jamard, who expreſſes his ſurprize, that "the Italians without any formal ſyſtem, compoſe better Muſic than the French, who are in poſſeſſion of the true principles of harmony." This M. de la Borde is ſo far from granting, that, on the contrary, he is certain the French Muſic, with reſpect to counterpoint, is infinitely ſuperior to the Italian; and that the Italians ſurpaſs the French in nothing but dramatic Muſic, which is not like other Muſic, ſubſervient to the laws of counterpoint!—"We will allow," continues he, "that the Italians are ſuperior to us in *melody*; but they in return muſt grant, that with reſpect to *harmony* we write in a manner ſuperior to them in correctneſs, purity, and elegance." What! ſuperior to Leo, Feo, Durante, Abos, Jomelli, Caffaro, and Manna? But neither melody nor harmony, alone, can conſtitute good Muſic, which conſiſts in the union of both; and melody without harmony, or harmony without melody, is as imperfect as a man with one arm, or one leg, to whom nature has originally given two.

With reſpect to all the feuds and contentions lately occaſioned by Muſic in France, they ſeem to have annihilated the former diſpoſition of the inhabitants to receive delight from ſuch Muſic as their country afforded. There are at preſent certainly too many critics, and too few candid hearers in France as well as elſewhere. I have ſeen French and German *ſoi-diſant connoiſſeurs* liſten to the moſt exquiſite muſical performance with the ſame *ſans-froid* as an anatomiſt attends a diſſection. It is all analyſis, calculation, and parallel; they are to be wiſe, not pleaſed. Happy the people, however imperfect their Muſic, if it gives them pleaſure! But when it is an eternal object of diſpute; when each man, like Nebuchadnezzar, ſets up his own peculiar *idol*, which every individual is to fall down and worſhip, or be thrown into the fiery furnace of his hatred and contempt, the bleſſing is converted into a curſe.

CHAP.

CHAP. XII.

General State of Muſic in ENGLAND *during the Preſent Century.*

MUSIC has at all times been called in to the aſſiſtance of the weak plays and unattractive actors of our national theatres; and incidental ſongs, and ſinging between the acts, have been found ſo alluring, that when there was no plan formed for exhibiting muſical dramas, ſingers have been engaged at conſiderable ſalaries, expreſsly for that purpoſe.

Before the preſent century, the art of ſinging, indeed, ſeems to have been little cultivated among us, by either ſex, beyond what concerned time and tune. The honourable Roger North, in his manuſcript *Memoirs of Muſic*, ſpeaks of the younger Baniſter as an excellent ſinging-maſter; but the players, who ſung Purcell's ſongs on the ſtage, ſeem to have had nothing but voice and action to recommend them: ſuch as Bowen, Harris, Freeman, and Pate, among the men; and among the women, Mrs. Davies, Miſs Shore, afterwards wife to Colley Cibber, Mrs. Croſs, Miſs Champion, and Mrs. Bracegirdle. It was, however, a powerful recommendation to a ſong, during the laſt century, to ſay that it had been performed at the play-houſe. How different from modern times! *Church Muſic*, by the gay and faſtidious frequenters of the opera, before, as well as after it has been heard, is pronounced to be *old-faſhioned*, and play-houſe-Muſic *vulgar*. Till the reign of Queen Anne, indeed, the gentlemen of the Chapel Royal were occaſionally allowed to ſing on the ſtage; but that Princeſs thinking the practice indecent, prohibited its continuance. There are few inſtances of vocal performers, eſpecially female, being brought on our ſtage, but by accident. The fear of ſeduction, profligacy, and the world's opinion, deters parents from educating their children with a view to a profeſſion, which nothing but uncommon ſucceſs and prudence, can render honourable in the eyes of the moſt ſerious part of the nation. The generality of female ſingers, therefore, having every

thing to learn after leiſure for ſtudy is no longer in their power, uſually remain ignorant of the principles of their art, and ſo totally dependent on a maſter, as to be obliged to perpetuate that apprenticeſhip, which ought to have been ſerved before they ſet up for themſelves.

At the beginning of this century, Weldon and Baniſter were the compoſers at Drury-lane, and Eccles at Lincoln's-Inn Fields. JOHN ECCLES was a popular and ingenious compoſer for the ſtage; and during the reign of Queen Anne, his entries, and play-houſe tunes and dances, were very much eſteemed, as well as incidental ſongs to ſeveral plays, which, after the death of Purcell, were the next in favour of any by our own countrymen. "A ſoldier and a ſailor," in Congreve's *Love for Love*, and a rope-dancing tune, with two or three catches, have the ſtamp of original merit. About the year 1730, he was appointed maſter of the King's band, and ſet the odes till the time of his death, in 1735, when he was ſucceeded by Dr. Greene.

In 1701, *Acis and Galatea*, a maſque written by Motteaux, and ſet by Eccles, was performed at Drury-lane, in which Mr. Hughs, Mr. Leveridge, Mrs. Lindſey, and Mrs. Campion, were the ſingers. This muſical drama was likewiſe frequently performed in 1702 and 1703 at Lincoln's-Inn Fields.

In 1702, *The Judgment of Paris*, written by Congreve, and ſet by Daniel Purcell, brother of Henry, was performed at Drury-lane. This Muſic had been compoſed in 1699, on occaſion of an advertiſement in the London Gazette, N° 3585, acquainting muſical compoſers, that "ſeveral perſons of quality having, for the encouragement of Muſic, advanced two hundred guineas, to be diſtributed in four prizes: the firſt of one hundred, the ſecond of fifty, the third of thirty, and the fourth of twenty guineas, to ſuch maſters as ſhould be adjudged to compoſe the beſt;" thoſe who intended to become candidates were referred to Jacob Tonſon, at Grays-Inn-Gate, for further information. Weldon obtained the firſt prize, Eccles the ſecond, Dan. Purcell the third, and Godfrey Finger, the beſt muſician perhaps among the candidates, the fourth. Dan. Purcell was a wicked punſter, and no leſs wicked compoſer. His

right

right to the firſt title is recorded in Joe Miller, and to the ſecond, in the ſcore of his *Judgment of Paris*, which he printed, it ſhould ſeem, to convince the world how righteouſly he had been judged. Indeed, he ſeems to have had little other merit than that of being brother to Henry Purcell, whoſe Muſic of all kinds was now in the higheſt favour throughout the kingdom.

In 1703, Mrs. Champion, the ſinger, performed a piece upon the harpſichord at her benefit in Lincoln's-Inn play-houſe; the firſt feat of the kind that was announced in the newſpapers; and this year Mrs. Tofts, whoſe performance was afterwards ſo much admired in the firſt operas, ſung ſeveral Italian and Engliſh ſongs at a ſubſcription concert in the ſame theatre.

In 1704, Weldon's *Judgment of Paris* was brought on the ſtage at Drury-lane, in which Mrs. Tofts performed the part of Pallas. There was this year a benefit concert at York-buildings for Corbet, who was afterwards the leader at the opera. The ſingers at this concert were Mrs. Lindſey, and Meſſrs. Hudſon, Hughs, and Laroon.

Margarita, who the preceding year had ſung at Lincoln's-Inn Fields, began this year to ſing, between the acts, at Drury-lane, ſongs compoſed by her maſter, Greber. And Godfried Pepuſch, from Berlin, had a concert by ſeven young muſicians whom he had brought over; the Muſic compoſed by John Chriſtian Pepuſch, his brother, afterwards Dr. Pepuſch.

The firſt attempt at an *opera* in the Italian manner, was the moſt important muſical event of the year 1705 (*x*). And to the account of the following year already given, nothing remains to be added, but the appearance of two new ſingers at Drury-lane, RAMONDON and HOLCOMB, who afterwards become conſiderable favourites. Holcomb, who had been brought up in Saliſbury Cathedral, was called *the boy*, as long as his treble voice continued. He afterwards quitted the ſtage and taught ſinging, for which, by a conſtant attendance at the Italian opera, he qualified himſelf in a manner ſuperior to moſt Engliſhmen of his time.

(*x*) See above, p. 198.

In the original edition of the Tatler, N° 101, for September 29th, 1709, a performance of Muſic was advertiſed at Stationers-hall, for the benefit of Mr. Turner, conſiſting of ſongs for one, two, and three voices, beſides ſeveral full-pieces of Muſic for trumpets, hautbois, violins, &c. by Mr. Dean, Mr. Manſhip, and others. But what renders this concert worth mentioning here, is, that in the advertiſement a *ſolo* of the famous *Arcangelo Corelli* was promiſed to be performed by Mr. Dean. This is the firſt time that I have ſeen ſuch a promiſe in the newſpapers (*y*). Corelli's ſolos, though publiſhed at Rome in 1700, had not yet been printed in England.

About this time, the names of two foreign muſicians, Pepuſch and Galliard, appear ſo frequently in theatrical advertiſements, that it ſeems neceſſary to give ſome account of them.

JOHN CHRISTOPHER PEPUSCH was born in 1667 at Berlin, and had made ſo great a progreſs in Muſic at the age of fourteen, that he was ſent for to court, where he gave ſuch proofs of his abilities that he was appointed to teach the prince, father of the late King of Pruſſia. He remained at Berlin till he was about twenty, when he went into Holland, where he firſt began to publiſh his compoſitions; but after continuing there about a year, he came to England ſoon after the Revolution. His firſt employment in London was playing the tenor in the band at Drury-lane play-houſe; but having convinced the managers that he deſerved a better place, he was advanced to the harpſichord, about 1700. In 1707, he had acquired Engliſh ſufficient to adapt Motteaux's tranſlation of the Italian opera of *Thomyris* to airs of Scarlatti and Bononcini, and to new ſet the recitatives. In 1709 and 1710 ſeveral of his works were advertiſed in the firſt edition of the Tatlers, particularly a ſet of ſonatas for a flute and baſe, and his firſt book of cantatas. In 1713, he obtained, at the ſame time as Crofts, the degree of doctor of Muſic at the univerſity of Oxford. And ſoon after this, upon the eſtabliſhment of a choral chapel at Cannons, he was employed by the Duke of Chandos, as maeſtro di

(*y*) The price of admiſſion to this concert was 2*s*. 6*d*.

capella ;

capella; in which capacity he compoſed anthems and morning and evening ſervices, which are ſtill preſerved in the Academy of Ancient Muſic. In 1715, he compoſed the maſque of *Venus and Adonis*, written by Cibber; and in 1716 *The Death of Dido*, by Booth, both for Drury-lane. Theſe pieces, though not very ſucceſsful, were more frequently performed than any of his original dramatic compoſitions. In 1723, he publiſhed an ode for St. Cecilia's Day, which he had ſet for the concert in York-buildings. And about the year 1724, Dr. Berkeley, dean of Londonderry, afterwards biſhop of Cloyne, having formed a plan for erecting a college in one of the Summer Iſles, or Bermudas, among the ſeveral perſons of diſtinguiſhed abilities whom he had engaged to accompany him thither, fixed on Dr. Pepuſch. But having embarked with his aſſociates for the intended ſettlement, the ſhip was wrecked, and the undertaking fruſtrated.

Being returned to England after this accident, Dr. Pepuſch married Margarita de l' Epine, who had quitted the ſtage, where ſhe had acquired a fortune that was eſtimated at £. 10,000. Theſe poſſeſſions however, did not incline the doctor to relax in his muſical ſtudies or purſuits. He had always been a diligent collector of ancient Muſic and muſical tracts, and he was now enabled to gratify this paſſion without imprudence. He ſtill continued to compoſe for the playhouſe in Lincoln's-Inn Fields, and had the *'Squire of Alſatia* for his benefit there in 1726, "with ſinging by Mrs. Chambers, alſo ſinging in Italian and Engliſh by Mrs. Forſyth, Mrs. Davies, and Mrs. Grimaldi, being the firſt time of their reſpective appearances on the ſtage." Soon after, he was very judiciouſly choſen by Gay, to help him to ſelect the tunes for the *Beggar's Opera*, for which he compoſed an original overture upon the ſubject of one of the tunes (I'm like a ſkiff), and furniſhed the wild, rude, and often vulgar melodies, with baſes ſo excellent, than no ſound contrapuntiſt will ever attempt to alter them.

After this period, he compoſed but little, applying himſelf chiefly to the theory of Muſic, and explaining the myſteries of compoſition to young profeſſors. He had always been extremely anxious for the

the proſperity of the Academy of Ancient Muſic, of which he was one of the firſt founders, and continued very active in its ſervice to the time of his death. As a conſequence of his muſical erudition and zeal for the advancement of his art, he publiſhed in 1731, a correct edition of a ſhort *Treatiſe on Harmony*, which the late Earl of Abercorn is ſuppoſed to have aſſiſted him in putting into Engliſh (*y*). This work contains many elementary rules of compoſition that are practical and uſeful; but it likewiſe contains many prejudices and exploded doctrines, which, to revive, would ſhackle genius and throw the art back into Gothic times.

In 1737, he was appointed organiſt of the Charter-houſe, which afforded him a tranquil retreat well ſuited to his time of life and love of ſtudy; and here he was viſited and conſulted as an oracle, not only by young muſical ſtudents, to whom he was always kind and communicative, but by every maſter who modeſtly ſuppoſed he had ſtill ſomething to learn (*z*). Here he greatly augmented his library, which conſiſted of muſical curioſities, theoretical and practical, of all kinds.

In 1739, he loſt a ſon, his only child, upon whoſe genius and diſpoſition there was every reaſon to found the greateſt expectations; and in 1740, Mrs. Pepuſch died; after which, his time ſeems to have been chiefly devoted to the ſtudy of the genera and ſyſtems of the ancient Greek Muſic, concerning which he preſented a paper to the Royal Society in 1746 (*a*), and was ſoon after elected a member of that learned body.

From this period till the year 1752, when he died at the age of eighty-five, he perſiſted in the ſtudy of Greek Muſic; and having diſpatched the *Genera*, was trying to illuſtrate the doctrines and prejudices of Iſaac Voſſius concerning the *Rhythmus* of the

(*y*) This nobleman had ſo long ſtudied compoſition under Dr. Pepuſch, and ſo frequently converſed with him on the ſubject, that he was ſuppoſed more able to explain his principles in Engliſh than the doctor himſelf. The firſt edition of this ſmall tract appeared without the plates or the conſent of the author.

(*z*) In one of my viſits to this venerable maſter, very early in my life, he gave me a ſhort leſſon which made ſo deep an impreſſion, that I long endeavoured to practiſe it. "When I was a young man, ſaid he, I determined never to go to bed at night, till I knew ſomething that I did not know in the morning."

(*a*) No. 481. and Martin's Abridg. Vol. X.

ancients,

ancients, but left no papers behind him on the ſubject, that were either uſeful or intelligible to thoſe who had the poſſeſſion of them after his deceaſe.

This profound muſician was buried in the chapel of the Charter-houſe, where a tablet was placed, and inſcribed to his memory, by his friends and aſſociates of the Academy of Ancient Muſic.

As a practical muſician, though ſo excellent a harmoniſt, he was poſſeſſed of ſo little invention, that few of his compoſitions were ever in general uſe and favour, except one of his twelve cantatas, *Alexis*, and his airs for two flutes or violins, conſiſting of ſimple eaſy themes or grounds with variations, each part echoing the other in common diviſions for the improvement of the hand. Indeed, though only one cantata of the two books he publiſhed was ever much noticed, there is conſiderable harmonical merit in them all; the recitatives are in general good, and the counterpoint perfectly correct and maſterly. The fifth cantata of the ſecond book ſeems much ſuperior to the reſt: the firſt air would admit of modern taſte and expreſſion, the harmony is rich, and the parts are well arranged; and the ſecond air, with a trumpet accompaniment, is ſpirited, and if ſung by a powerful and cultivated voice, would have a good effect. But theſe cantatas are by no means in the ſtyle of Aleſ. Scarlatti, as has been ſuggeſted; they rather reſemble the cantatas of Gaſparini, whoſe melodies were ſimple and modulation timid, than the original cantilena and extraneous modulation of Scarlatti. Among all the publications of Pepuſch, the moſt uſeful to muſical ſtudents was, perhaps, his correct edition of Corelli's Sonatas and Concertos in ſcore, publiſhed in 1732.

He treated all other Muſic in which there was fancy or invention with ſovereign contempt (*b*). Nor is it true, as has been aſſerted, that "he readily acquieſced in Handel's ſuperior merit."

(*b*) About the year 1746, I was ſo fortunate, at the late Dr. Arne's, as to be introduced to his acquaintance, of which from his great reputation for ſcience, I was very ambitious. The firſt time I had the honour to play to him, I ventured to attempt a very difficult leſſon of Scarlatti; and when I had done, he both flattered and frightened me extremely, by ſaying: "pray young man play me that *bagatelle* again." What a great man muſt this be, thought I, who calls a leſſon that has coſt me ſuch immenſe labour to execute, a *bagatelle!* But it was neither a fugue nor a canon.

Handel

Handel deſpiſed the pedantry of Pepuſch, and Pepuſch, in return, conſtantly refuſed to join in the general chorus of Handel's praiſe (*c*).

The ſole ambition of Pepuſch, during the laſt years of his life, ſeems to have been the obtaining the reputation of a profound theoriſt, perfectly ſkilled in the Muſic of the ancients; and attaching himſelf to the mathematician De Moivre and Geo. Lewis Scot, who helped him to calculate ratios and conſtrue the Greek writers on Muſic, he bewildered himſelf and ſome of his ſcholars with the Greek genera, ſcales, diagrams, geometrical, arithmetical, and harmonical proportions, ſurd quantities, apotomes, lemmas, and every thing concerning ancient harmonics, that was dark, unintelligible, and foreign to common and uſeful practice (*d*). But with all his pedantry and ideal admiration of the Muſic of the ancients, he certainly had read more books on the theory of modern Muſic, and examined more curious compoſitions, than any of the muſicians of his time; and though totally devoid of fancy and invention, he was able to correct the productions of his cotemporaries, and to aſſign reaſons for whatever had been done by the greateſt maſters who preceded him. But when he is called the moſt learned muſician of his time it ſhould be ſaid, in the Muſic of the ſixteenth century. Indeed, he had at laſt ſuch a partiality for muſical myſteries, and a ſpirit ſo truly antiquarian, that he allowed no compoſition to be Muſic but what was old and obſcure. Yet, though he fettered the genius of his ſcholars by antiquated rules, he knew the mechanical laws of harmony ſo well, that in glancing his eye over a ſcore, he could by a ſtroke of his pen, ſmooth the wildeſt and moſt incoherent notes into melody, and make them ſubmiſſive to harmony; inſtantly ſeeing the ſuperfluous or deficient notes, and ſuggeſting a baſe from which there was no appeal.

(*c*) After playing a leſſon of Handel to him at the Charter-houſe, in the year 1747, I was ſufficiently young and ignorant of the world, to aſk him, how he liked that maſter's works? When all the anſwer I could obtain from him, to my ſilly queſtion, was that he thought him "a good *practical* muſician."

(*d*) In his attempts at calculation, the old French mathematician, De Moivre, uſed to call him a ſtupid German dog, who could neither count four, nor underſtand any one that did. And Mr. Scot, who helped him to conſtrue the Greek theoriſts, uſed to ſay that he had very little Latin and leſs Greek; as I have been aſſured by Dr. Pepuſch's ſcholar and friend, the late Sir John Turner, who had theſe opinions from De Moivre and Scot themſelves.

His admirable library, the moſt curious and complete in ſcarce muſical authors, theoretical and practical, was diſperſed after his death. He bequeathed a conſiderable part of his beſt books and manuſcripts to Kelner, an old German friend, who played the double-baſe in the theatres and concerts of the time; ſome to Travers, and theſe and the reſt were at laſt ſold, diſperſed, and embezzled, in a manner difficult to deſcribe or underſtand.

JOHN ERNEST GALLIARD, a native of Zell, came over in the ſuite of Prince George of Denmark; his inſtrument was the haut-bois, which he played in public, perhaps for the laſt time, in accompanying Mrs. Barbier in a ſong at his benefit in Lincoln's-Inn Fields play-houſe, 1722. He ſeems to have ſtudied our language on his arrival in this country with conſiderable diligence and ſucceſs: for in 1712 he was choſen by Hughes to ſet his opera of *Calypſo & Telemachus*, for the Queen's theatre in the Haymarket (*e*). And he afterwards not only compoſed cantatas written by Hughes and Congreve, but the Muſic of many entertainments and pantomimes for Lincoln's-Inn Fields and Covent-garden; and in 1742, publiſhed an admirable tranſlation of Toſi's Art of Singing. But in 1709, it is not probable that he could have been the tranſlator of Raguenet's *Parallele des Fran. et des Ital.* as has been imagined, the Engliſh of which is even ſuperior to that of the tranſlation of Toſi. He was conſtantly attached to Rich, both at Lincoln's-Inn Fields and Covent-garden, and compoſed for no other theatres; though his hunting ſong in the Royal Chace: "With early horn," was long the delight of every play-houſe and public place in the kingdom. Beard and Lowe hardly ever appeared on the ſtage, without being called upon to ſing it.

In 1728, he publiſhed, by ſubſcription, his Muſic to the Hymn of Adam and Eve from Milton. This is extremely well ſet in the grave and learned ſtyle of his maſter Steffani. The recitative is ſtill in the more ancient ſtyle of Italy, in which there are formal cloſes, terminated with a ſhake, inſtead of the more colloquial cadence of modern recitation. At his laſt benefit, in 1746, among

(*e*) See above, p. 232.

his other compoſitions that were performed on the occaſion, there was a piece for twenty-four baſſoons and four double-baſes! This worthy muſician, who died in 1749, was certainly an excellent contrapuntiſt; but with reſpect to his compoſitions in general, I muſt ſay, that I never ſaw more correctneſs or leſs originality in any author that I have examined, of the preſent century, Dr. Pepuſch always excepted.

The year 1714 was rendered an important period to the progreſs of the violin in this country, by the arrival of Geminiani and Veracini; as the abilities of theſe maſters confirmed the ſovereignty of that inſtrument over all others, in our theatres and concerts. The compoſitions and performance of Nicola Mateis had poliſhed and refined our ears, and made them fit and eager for the ſonatas of Corelli; and many of our young nobility and gentry who travelled to Italy during his life, were ambitious of hearing and taking leſſons of this great maſter on the violin, which became ſo much in favour, that the Engliſh were ſaid to have ſtripped Italy, not only of many of its beſt pictures and ſtatues, but of all its valuable violins. And the favourite inſtrument upon which Corelli himſelf had played, was brought hither ſoon after his death by Corbet, an Engliſhman, and remained many years in the poſſeſſion of a gentleman at Newcaſtle, at whoſe deceaſe it was purchaſed by the late Mr. Aviſon for Giardini, whoſe property it ſtill continues.

VERACINI, who was now regarded as the greateſt violiniſt in Europe (*f*), performed *ſymphonies* between the acts, at the opera, immediately after his arrival, and in April had a benefit concert at Hickford's room. His compoſitions, however, were too wild and flighty for the taſte of the Engliſh at this time, when they regarded the ſonatas of Corelli as models of ſimplicity, grace, and elegance in melody, and of correctneſs and purity in harmony. Indeed, no inſtrumental Muſic was heard with equal delight by the ignorant and the learned, or imitated more cloſely by ſubſequent compoſers for violins. His ſolos and concertos ſtill extended his fame, and were thought inimitable, till the arrival of Geminiani, who though

(*f*) See Vol. III. p. 567.

Corelli

Corelli had been one of his maſters, and of whom he always ſpoke with reverence, yet, gifted with a more powerful hand, a bolder modulation, and a leſs ſymmetric ſtyle, he intrepidly ſtepped forth and convinced the muſical world that Corelli had left his diſciples a demeſne that was ſtill capable of higher cultivation and improvement. And as we are greatly indebted to this maſter for the improved ſtate of the violin before the arrival of Giardini in this country, and indeed for the advancement of inſtrumental Muſic in general, during the early part of this century, we muſt here ſtop and pay our reſpects to him.

FRANCESCO GEMINIANI, a native of Lucca, was born about the year 1666. He received his firſt inſtructions on the violin of *Carlo Ambrogio Lonati*, of Milan, commonly called *Il Gobbo*, a celebrated performer on that inſtrument, who ſet the opera of *Ariberto & Flavio*, for Venice, in 1684. After this, he ſtudied counterpoint under Aleſ. Scarlatti at Rome, where he became a diſciple of Corelli on the violin; and having finiſhed his ſtudies there, he went to Naples, where from the reputation of his performance at Rome, he was placed at the head of the orcheſtra; but, according to the elder Barbella, he was ſoon diſcovered to be ſo wild and unſteady a timiſt, that inſtead of regulating and conducting the band, he threw it into confuſion; as none of the performers were able to follow him in his *tempo rubato*, and other unexpected accelerations and relaxations of meaſure. After this diſcovery, the younger Barbella aſſured me, that his father, who well remembered his arrival at Naples, ſaid he was never truſted with a better part than the tenor, during his reſidence in that city.

In 1716, he publiſhed in London his firſt work, dedicated to Baron Kilmanſegge, conſiſting of Twelve Solos for the Violin (*g*), which though few could play, yet all the profeſſors allowed them to be ſtill more maſterly and elaborate than thoſe of Corelli. In 1726, he formed Corelli's firſt ſix ſolos into concertos, and ſoon

(*g*) Theſe ſeem to have been previouſly publiſhed at Amſterdam, by Le Cene, of which edition I am in poſſeſſion of a copy, beautifully engraved on copper.

after, the laſt ſix. He likewiſe ſelected ſix of his ſonatas for the ſame purpoſe, and imitating his ſtyle in compoſing additional parts to them, manifeſted how much he reſpected the originals. It was not till the year 1732 that Geminiani publiſhed his firſt ſix concertos, which he called his *Opera ſeconda*, and dedicated to the Ducheſs of Marlborough. Soon after this, his *Opera terza*, or ſecond ſet of concertos, appeared, which eſtabliſhed his character, and placed him at the head of all the maſters then living, in this ſpecies of compoſition.

His ſecond ſet of ſolos, commonly called his French ſolos, either from their ſtyle or their having been compoſed and engraved in France, was publiſhed in 1739. Theſe were admired more than played; as about this time it became more than ever the faſhion for public ſolo-players to perform only their own compoſitions, and others were unable to execute them. His third ſet of concertos, which appeared about the year 1741, was ſo laboured, difficult, and fantaſtical, as never to be played, to my knowledge, in either public place or private concert.

His long-promiſed work, with the title of *Guida Armonica*, publiſhed in 1742, appeared too late; for though there are many combinations, modulations, and cadences, that would open the mind and enrich the memory of a young ſtudent in harmony, he promiſed too much (*b*); and his authority in the kingdom was diminiſhed by new Muſic and new performers, as well as by his own frequent change of ſentiment: ſetting up at one time as a model of perfection, what he would deſpiſe and condemn at another.

His *Treatiſe on Good Taſte, amd Rules for Playing in Good Taſte*, did not appear till about 1747; but that was too ſoon for the preſent times. Indeed a treatiſe on good taſte in dreſs, during the reign of Queen Elizabeth, would now be as *uſeful* to a tailor or millener, as the rules of taſte in Muſic, forty years ago, to a modern muſician.

(*b*) The original title runs thus: "*Guida Armonica o Dizionario Armonico*, being a ſure guide to harmony and modulation, in which are exhibited the various combinations of ſounds, progreſſions of harmony, ligatures, and cadences, real and deceptive." It was a kind of mill, in which good Muſic was to be ground with little trouble and no genius; as good ſenſe and ſcience by the Laputan machine, in Gulliver's Travels.

In

In 1748, he publiſhed his *Art of Playing the Violin*, which was a very uſeful work in its day; the ſhifts and examples of different difficulties, and uſes of the bow, being infinitely ſuperior to thoſe in any other book of the kind, or indeed oral inſtruction, which the nation could boaſt, till the arrival of Giardini (*i*).

His compoſition called the *Enchanted Foreſt*, in which he endeavoured by mere ſound to repreſent to the imagination of an audience all the events in the epiſode of the thirteenth book of Taſſo's Jeruſalem, was publiſhed about 1756; but Muſic has never had the power, without vocal articulation, to narrate, or inſtruct; it can excite, paint, and ſoothe our paſſions; but is utterly incapable of reaſoning, or converſing, to any reaſonable purpoſe (*k*).

Beſides theſe practical and theoretical works, he publiſhed two books of *Harpſichord Pieces*, that are rendered impracticable by crouded harmony and multiplied notes; and two books upon the *Art of Accompaniment*, which are only intelligible to thoſe who no longer want ſuch aſſiſtance; and if practiſed, would be intolerable to ſingers and ſolo-players, who wiſh to be heard through the tinkling of a harſipchord.

Geminiani was ſeldom heard in public during his long reſidence in England. His compoſitions, ſcholars, and the preſents he received from the great, whenever he could be prevailed upon to play at their houſes, were his chief ſupport. In 1731, he advertiſed a *Weekly Conſort* of Muſick, to be carried on at Hickford's room, by ſubſcription, and at which he played the firſt violin himſelf (*l*). In 1741, he had a benefit concert at the little theatre in the Haymarket, by command of their Royal Highneſſes the late Prince

(*i*) Geminiani, however, was certainly miſtaken in laying it down as a rule, that "no two notes on the ſame ſtring, in ſhifting, ſhould be played with the ſame finger;" as beautiful expreſſions and effects are produced by great players, in ſhifting, ſuddenly, from a low note to a high, with the ſame finger on the ſame ſtring.

(*k*) That truly great muſician, Emanuel Bach, ſome years ago, attempted, in a duet, to carry on a diſputation between two perſons of different principles; but with all his powers of invention, melody, and modulation, the opinions of the diſputants remained as obſcure and unintelligible, as the warbling of larks and linnets.

(*l*) This concert was advertiſed to be carried on the next year by Arrigoni and San Martini, "in the ſame manner as by Signor Geminiani, who had declined the undertaking; the firſt violin by Signor Carbonelli."

and

and Princeſs of Wales. And in 1749, a *Concerto Spirituale*, during Lent, at Drury-lane theatre; in which he led the band, and played a concerto, from the fifth ſolo of his fourth opera, and the tenth ſolo of the ſame ſet. The unſteady manner in which he led ſeemed to confirm the Neapolitan account of his being a bad mental arithmetician, or calculator of time (*m*). After this, he went to Paris, where he continued till 1755, when he returned to England, and publiſhed a new edition of his two firſt ſets of concertos (*n*). In 1761, he went to Ireland, to viſit his ſcholar Dubourg, maſter of the King's band in that kingdom, who always treated him with great reſpect and affection. It is ſuppoſed that his death was accelerated there the next year, by the loſs of an elaborate Treatiſe on Muſic, which he had been many years compiling, and which, by the treachery of a female ſervant, was conveyed out of his room, and could never be recovered. Surviving this loſs but a ſhort time, he died at Dublin, September 17th, 1762, at the great age of ninety-ſix.

Geminiani, with all his harmonical abilities, was ſo circumſcribed in his invention, that he was obliged to have recourſe to all the arts of muſical cookery, not to call it quackery, for materials to publiſh. In his younger days, when imagination is moſt fertile, ſixteen years elapſed between the publication of his firſt book of ſolos and his firſt ſix concertos. Indeed, during that period, he atchieved what a plodding contrapuntiſt of inferior abilities might have done as well: he transformed Corelli's ſolos and ſix of his ſonatas into concertos, by multiplying notes, and loading, and deforming, I think, thoſe melodies, that were more graceful and pleaſing in their light original dreſs. After the publication of his ſecond ſet of ſolos, his productions ſeem to have been the offspring of whim, caprice, expedients, and an unprincipled change of ſtyle

(*m*) I was preſent at this performance, but remember nothing of the band being obliged to ſtop in the middle of a piece, as has been ſaid. There was part of a very fine maſs, by Negri, performed; which, with all the inaccuracy of execution, which the want of more rehearſing occaſioned, was much applauded.

(*n*) This edition was prepared from a ſcore which I had made for my own improvement, and of which, upon Geminiani complaining, in 1750, that he had loſt his *original*, I was much flattered by his acceptance.

and

and taſte, which neither pleaſed the public, nor contributed to his own honour or profit. One day he would ſet up French Muſic againſt all other; the next Engliſh, Scots, Iriſh—any thing but the beſt compoſitions of Italy or Handel. It is well known how much he preferred the character of a picture-dealer, without the neceſſary knowledge or taſte in painting, as very good judges aſſerted, to that of a compoſer of Muſic, by which he had ſubſiſted and acquired all his fame and importance. It is to be feared that a propenſity towards chicane and cunning, which gratifies ſome diſpoſitions more by outwitting mankind, than excelling them in virtue and talents, operated a little upon Geminiani; whoſe muſical deciſions ceaſing to be irrevocable in England, determined him to try his hand at buying cheap and ſelling dear; impoſing upon groſſer ignorance with falſe names, and paſſing off copies for originals. As a muſician, he was certainly a great maſter of harmony, and very uſeful to our country in his day; but though he had more variety of modulation, and more ſkill in diverſifying his parts than Corelli, his melody was even inferior, and there is frequently an irregularity in his meaſures and phraſeology, and a confuſion in the effect of the *whole*, from the too great buſineſs and diſſimilitude of the ſeveral parts, which gives to each of his compoſitions the effect of a rhapſody or extemporaneous flight, rather than a poliſhed and regular production (*o*).

In 1715, Mr. MATTHEW DUBOURG, had a benefit concert at twelve years old, at the great room in James-ſtreet (*p*); and the ſame year, and at the ſame place, a benefit concert is advertiſed for Signor CASTRUCCI, lately come from Italy with the Earl of Burlington; this was the beginning of two performers who afterwards became very eminent profeſſors.

From the year 1717 to 1720, there were no Italian operas at the King's theatre; and at Lincoln's-Inn Fields, and Drury-lane, the attempts at muſical dramas in Engliſh were but feeble, and

(*o*) His ſixth concerto of the ſecond ſet is always to be excepted, which is the moſt pleaſing and perfect compoſition of the kind, within my knowledge

(*p*) He is ſaid to have played, ſtanding upon a joint-ſtool, a ſolo, at Britton the ſmall-coal man's concert, much earlier.

their

their ſucceſs ſeems to have been proportioned to their merit. At this time *French Comedies*, in the Italian manner, were performed in the Hay-market very peaceably, and very frequently honoured with the preſence of his Majeſty George I. and the Royal Family; it was at theſe that Mademoiſelle Violante performed her feats on the rope.

In 1720, the year in which the Royal Academy of Muſic was formed, and operas were ſupported with unuſual liberality and ſplendor, there ſeem to have been more muſical performances elſewhere, than at any other period. In the *Daily Courant*, the only vehicle at this time for ſuch intelligence, the following exhibitions were announced: February 2d, a benefit play for Mrs. *Turner Robinſon*, at Drury-lane, with new entertainments of ſinging between every act. The 10th, a conſort for Signor *Caſtrucci*, at York-buildings, in which he played ſeveral concertos and ſolos of his own compoſition. 15th, a conſort of vocal and inſtrumental Muſic, at ditto, for the benefit of Mrs. *Dennis*, the vocal by herſelf, who before had never performed in public. 23d, a conſort at Hickford's room in James-ſtreet near the Hay-market, for the benefit of William *Douglaſs*, commonly called the Black Prince; ſinging by Mrs. *Fletcher*; ſolo and concerto by Mr. *Dubourg*; ſolo and concerto by Mr. *Kytch* on the German-flute and hautbois. 27th, a conſort for Mr. *Dubourg*. April 8th, during Lent, the ſame performer had a conſort at Drury-lane play-houſe, in which he played ſeveral concertos and ſolos of his own compoſition. May 21ſt, at the deſire of ſeveral gentlemen and ladies, Mr. *Grano* performed on the trumpet and German-flute *(p)*. May 31ſt, a conſort for Mr. *Aubert*. June 16th another, at Hickford's room, for *Caſtrucci*, the firſt violin of the opera *(q)*. September 1ſt, a benefit conſort, at ditto, for Signor Franceſco *Scarlatti*, brother of the famous Aleſſandro Scarlatti, in which the greateſt part of the

(*p*) This was a kind of mungrel *dilettante*, who during many years condeſcended to make concerts and give leſſons, *en profeſſeur*, always inſinuating that it was merely for the pleaſure of amuſing the public and inſtructing individuals. Grano's trumpet march was long uſed by the guards.

(*q*) Till the year 1715, this ſtation had been occupied by *Corbet*, an Engliſhman, who had been in Italy during the life of Corelli, and returned thither a ſecond time, when he quitted the opera.

Muſic was of his own compoſition. A ſermon is advertiſed that was preached in the cathedral of Hereford, at the anniverſay meetting of the three choirs of Worceſter, Gloceſter, and Hereford, September 7th. And at the annual feaſt of the ſons of the clergy December 8th, Purcell's *Te Deum* and *Jubilate*, with an anthem compoſed by Mr. Greene, were vocally and inſtrumentally performed at St. Paul's.

This will give the reader an idea of the miſcellaneous performances and general ſtate of practical Muſic in our country, to which I ſhall only add a ſhort record of the firſt appearance of ſuch new performers as afterwards became eminent, and of ſuch exhibitions as were remarkable for their ſingularity.

In 1722, a new ſpecies of entertainment was advertiſed at the Opera-houſe, called a *Ridotto:* "it was opened with twenty-four ſelect ſongs, which laſted about two hours; after which the company paſſed over a bridge, from the pit to the ſtage, where a duke and ducheſs led up the ball: the hours were the ſame as at a maſquerade (*r*)." The ſongs were ſelected from the late operas, and performed by Seneſino, Baldaſſarri, Mrs. Anaſtaſia Robinſon, and Salvai.

This and the preceding year Mrs. Sarah *Ottey* frequently performs ſolos at concerts on three ſeveral inſtruments: harpſichord, baſe-viol, and violin.

In February, there was a benefit concert for Mr. *Thomſon*, the firſt editor of a collection of Scots tunes in England. To this collection, for which there was a very large ſubſcription, may be aſcribed the ſubſequent favour of theſe national melodies, ſouth of the Tweed. After this conſort, "at the deſire of ſeveral perſons of quality, was performed a *Scottiſh ſong*."

In Caſtrucci's advertiſement for his benefit concert this year, in which he ſtyles himſelf firſt violin of the opera, he promiſes a particular concerto with an echo; adding that, "as he has for the ſpace of ſix years had the honour to ſerve the Engliſh nobility, he

(*r*) *Freeholder's Journal*, February 14th.

hopes they will favour him this laſt time, being to return the enſuing ſummer to Rome, his native country."

CARBONELLI, who had not been long in England, had this year for his benefit at Drury-lane, and at play-houſe prices, "an entertainment of Muſic," in which he ſeems to have muſtered all the forces which London could then ſupply, that were not employed in the opera. The bill of fare is ſo minutely given in the advertiſement, that I ſhall tranſcribe it from the *Daily Courant*, as an inſtance of the muſical dainties then in ſeaſon. Act I. A new concerto for two trumpets, compoſed and performed by *Grano* and others; a new concerto by *Albinoni*, juſt brought over; ſong by Mrs. *Barbier*; concerto compoſed by Signor *Carbonelli*. Act II. A concerto with two hautbois and two flutes, compoſed by *Dieupart*; a concerto on the baſe-violin by *Pippo*; ſong, Mrs. *Barbier*; by deſire, the eighth concerto of *Arcangello Corelli*. Act III. Concerto by *Carbonelli*; ſolo on the arch-lute by Signor *Vebar*; ſong, Mrs. *Barbier*; a new concerto on the little flute, compoſed by *Woodcock*, and performed by *Baſton*; ſolo, Signor *Carbonelli*; and for *finale*, a concerto on two trumpets by *Grano*, &c. (*s*).

WILLIAM BABEL, organiſt of Allhallows, Bread-ſtreet, ſeems to have been the firſt, in this country at leaſt, who thinned, ſimplified, and diveſted the Muſic of keyed-inſtruments of the crouded and complicated harmony, with which, from the covenience of the clavier, and paſſion for full and elaborate Muſic, it had been embarraſſed from its earlieſt cultivation. This author acquired great celebrity by wire-drawing the favourite ſongs of the opera of *Rinaldo*, and others of the ſame period, into *ſhowy* and brilliant leſſons, which by mere rapidity of finger in playing ſingle ſounds, without the aſſiſtance of taſte, expreſſion, harmony, or modulation, enabled the performer to aſtoniſh ignorance, and acquire the reputation of a great player at a ſmall expence. There is no inſtrument ſo favourable to ſuch frothy and unmeaning Muſic as the

(*s*) This performer frequently played ſolos on the trumpet, German-flute, and common-flute, the ſame night; as the young Burke Thumoth did, ſoon after, on the trumpet, flute, and harpſichord.

harp-

harpſichord. Arpeggios, which lie under the fingers, and running up and down the ſcales of eaſy keys with velocity, are not difficult, on an inſtrument of which neither the tone nor tuning depends on the player; as neither his breath nor bow-hand is requiſite to give exiſtence or ſweetneſs to its ſounds. And Mr. Babel by avoiding its chief difficulties of full harmony, and diſſimilar motion of the parts, at once gratified idleneſs and vanity. I remember well in the early part of my life being a dupe to the glare and glitter of this kind of tinſel; this *pouſſiere dans les yeux*, which Mr. Felton continued, and other dealers in *notes, et rien que des notes*, till Jozzi, the ſinger, by his neat and elegant manner of executing the brilliant, graceful, and pleaſing leſſons of Alberti, rendered them the objects of imitation. At length, on the arrival of the late Mr. Bach, and conſtruction of piano-fortes in this country, the performers on keyed-inſtruments were obliged wholly to change their ground; and inſtead of ſurpriſing by the *ſeeming* labour and dexterity of execution, had the real and more uſeful difficulties of taſte, expreſſion, and light and ſhade, to encounter. Babel, who was one of his Majeſty George the Firſt's private Muſic, died about the year 1722.

The moſt memorable muſical events of 1723, were the arrival of the admirable GIUSEPPE SAN MARTINI, whoſe performance on the hautbois and compoſitions were, afterwards, ſo juſtly celebrated; and of JOHN CLEGG, no leſs remarkable for his early excellence on the violin, and inſanity.

Martini's firſt public performance in England was at a benefit concert for Signor *Piero*, at the little theatre in the Haymarket, where he is called "an Italian maſter juſt arrived." A concert at the ſame place was advertiſed ſoon after, "by particular deſire of ſeveral ladies of quality, for the benefit of *John Clegg*, a youth of nine years of age, lately arrived from Ireland, with ſeveral ſolos and concertos by the youth; particularly a concerto of Vivaldi. The principal violin by the youth."

In 1724, MICH. CHRIST. FESTING performs a concerto and ſolo of his own compoſition, at a benefit concert for Prince Douglaſs, which is the firſt time his name occurs in the newſpapers.

In March this year, *Corbett*, the firſt leader of the opera, being returned from Italy a ſecond time, advertiſes by ſubſcription at the little theatre in the Haymarket, "an entertainment of Muſic, with variety of new concertos for violins, hautbois, trumpets, German-flutes, and French-horns; with ſeveral pieces by Mr. Corbett on a particular new inſtrument never heard in England."

This year were publiſhed three cantatas by Geo. Hayden, organiſt of Bermondſey, which were long in great favour with the lovers of pure Engliſh Muſic. And, indeed, they ſeem the beſt which had been produced ſince Purcell's time. His two-part ſong: "As I ſaw fair Clora," and ſeveral other ſingle ſongs by this obſcure muſician, enjoyed a laſting fame at clubs and feſtive meetings.

Theſe are the chief muſical tranſactions, excluſive of the Opera, till the acceſſion of King George II. 1727, when the public was informed in the newſpapers of the times, that the famous Mr. Handel was appointed to compoſe the anthem for the coronation. October the 6th, it was rehearſed at Weſtminſter-Abbey, and juſtly admired.

San Martini's firſt publication in England was advertiſed the ſame day; conſiſting of "Twelve Sonatas for two Flutes and a Baſe, being exceeding fine Harmony."

The *Beggar's Opera*, which came out the latter end of this year, forms a memorable epoch in our national Muſic: for though not a ſingle new air was compoſed for this paſticcio in our vulgar tongue, it has proved the beſt opera to the patentees of our play-houſes that ever was brought on the ſtage. The morality and the Muſic are equally intelligible and acceptable to the galleries; and a favourite ſinger can always fill the reſt of the houſe.

In 1728, MATTHEW DUBOURG, whoſe performance and conduct had acquired him many friends, was appointed compoſer and maſter of the Majeſty's band of Muſic in Ireland (*t*). This excellent performer, born in 1703, was the natural ſon of the celebrated

(*t*) It has been ſaid that this place was offered to Geminiani, who could not accept of it on account of his being a Roman Catholic.

dancing-

dancing-maſter Iſaac, and had inſtructions from Geminiani ſoon after his arrival in England. He reſided ſeveral years in Ireland after his firſt appointment; but from the year 1735, when he was taken into the ſervice of the late prince of Wales, he frequently viſited England. I ſaw him at Cheſter in 1744, and had the pleaſure of accompanying him in the fifth ſolo of Corelli, which he performed in a manner ſo ſuperior to any one I had then heard, that I was equally aſtoniſhed and delighted; particularly with the fulneſs of his tone and ſpirit of his execution.

It has been erroneouſly ſaid, that Dubourg was no compoſer; he was indeed no publiſher, but the odes which he ſet for Ireland, and innumerable ſolos and concertos which he compoſed for his own public performance, are now in the poſſeſſion of one of his diſciples, and of ſome of them the compoſition is excellent. Dubourg died in London 1767 (*x*).

Corbett advertiſes an entertainment of Muſic, at Hickford's room, in which he was to take leave of the public, by performing his new *Bizzarie*, which were then printing by ſubſcription, "in all the new guſtos of Italy, for all inſtruments, and places where Muſic is proper." Soon after this, he advertiſed for ſale, the prices marked on each lot, "his curious ſtudy of Muſic—inſtruments of all ſorts—Stainers, Cremona violins and baſſes, with the four celebrated violins of Corelli, Gobbo, Torelli, and Nic. Coſimi, deceaſed, till all are ſold, he intending to retire." Though we hear no more of this muſician's public performance; yet, in March 1741, he advertiſes another ſale of curious compoſitions and muſical inſtruments, together with his collection of pictures. Whether purchaſers were not found for theſe effects, or whether he ſtill continued collecting, at his deceaſe, a few years after, he bequeathed to Greſham College the beſt of his muſical inſtruments, with £. 10 a year to a ſervant to take care of them; and likewiſe gave to the ſame college the reſt of his perſonal eſtate. The views

(*x*) The late Mr. Redmond Simpſon, who married the daughter of Dubourg, had an excellent portrait of him, and another of his father Iſaac.

of this worthy profeſſor were, however, fruſtrated, by the ſale and diſperſion of his muſical inſtruments and curioſities, which ſoon after the teſtator's deceaſe were ſold by auction at Mercer's Hall and at his houſe in Silver-ſtreet, Golden-ſquare.

Among the muſical phenomena of the time may be mentioned a ſingular performance of a certain Joachim Frederic Creta, who being in London in 1729, at ſeveral concerts "blew the firſt and ſecond treble on two French-horns, in the ſame manner as is uſually done by two perſons." We may ſet this againſt the double flutes, the *tibiæ pares, et impares* of antiquity, which however, though long loſt, have been lately revived by the muſical knowledge and ingenuity of Mr. Sharp.

Another phenomenon of this year was the performance on the harpſichord of little Kuntzen, "a youth of ſeven years old, juſt arrived from Germany." This young muſician remained in England many years, and continued to improve in proportion to the expectations raiſed by his early talents. He publiſhed before his departure for Lubeck, where his father was organiſt, a book of leſſons which required genius to compoſe, and hand to execute.

In 1730, Miſs RAFTER, afterwards the celebrated Mrs. CLIVE, firſt appeared on the ſtage, at Drury-lane, as a ſinger, at the benefit of HARRY CAREY, who ſeems to have been her ſinging-maſter. The manner in which this benefit was announced in the *Daily Poſt*, December 3d, is ſo ſingular that I ſhall tranſcribe the paragraph for the amuſement of my readers. After naming the play, which was *Greenwich Park*, and the additional entertainments of ſinging: particularly a dialogue of Purcell by Mr. Carey and Miſs Rafter, and a cantata of Mr. Carey's by Miſs Rafter, there is an apology from Carey, for the tragedy of half an act not being performed *(y)*; but a promiſe is made of indemnification by the entertainments between the acts. The editor of the paper then adds: "but at our friend Harry Carey's benefit to-night, the powers of

(y) Meaning *Chrononhotonthologos*, which was not acted till 1734.

Muſic

Muſic, poetry, and painting, aſſemble in his behalf, he being an admirer of the three ſiſter arts: the body of muſicians meet in the Haymarket, whence they march in great order, preceded by a magnificent moving organ, in form of a pageant, accompanied by all the kinds of muſical inſtruments ever in uſe, from Tubal Cain to this day: a great multitude of bookſellers, authors, and printers, form themſelves into a body at Temple-bar, whence they march with great decency to Covent-garden, preceded by a little army of printer's devils, with their proper inſtruments: here the two bodies of Muſic and poetry are joined by the brothers of the pencil; when, after taking ſome refreſhment at the Bedford Arms, they march in ſolemn proceſſion to the theatre, amidſt an innumerable crowd of ſpectators."

Poetry and Muſic, in high antiquity, formed but one profeſſion, and many have been the lamentations of the learned that theſe ſiſter arts were ever ſeparated. Honeſt Harry Carey and Jean Jaques Rouſſeau are the only bards in modern times who have had the addreſs to reconcile and unite them. *The Honeſt Yorkſhireman* of Carey and the *Devin du Village* of Rouſſeau are indiſputable proofs that popular ſtrains, at leaſt, if not learned and elegant Muſic, may be produced by the writer of a dramatic poem. Carey, without muſical learning, invented many very pleaſing and natural melodies, which neither obſcured the ſenſe of the words, nor required much ſcience to hear. But either from the ambition of the ſinger, or expectations of the audience, Muſic is not ſuffered to remain ſimple long upon the ſtage; and the more plain and ancient the melodies, the more they are to be embelliſhed by every new performer of them. The tunes in the *Beggar's Opera* will never appear in their original ſimple garb again.

This year Miſs CÆCILIA YOUNG, a ſcholar of Signor Geminiani, who now ſung in public for the firſt time, had a benefit concert at Drury-lane play-houſe, pit and boxes laid together at half a guinea. This lady, afterwards the wife of Dr. Arne, with a good natural voice and fine ſhake, had been ſo well taught, that

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her ſtyle of ſinging was infinitely ſuperior to that of any other Engliſh woman of her time.

A paragraph inſerted in the *London Journal* from Dublin, December 11th, celebrates the performance of young Clegg and his ſiſter at a concert. They are called ſcholars of Bononcini. But the Muſic he played on the violin was ſaid to be of his own compoſition. His ſiſter's performance was vocal.

As the Italian opera when proſperous gave birth to ſeveral Engliſh operas, *after the Italian manner*, ſo the prodigious ſucceſs of the *Beggar's Opera* produced innumerable muſical dramas and ballad farces of the ſame kind. In 1731, the *Village Opera*, written by Charles Johnſon, conſiſting of new words to old tunes, was firſt performed, and ſeems to have been well received. It was afterwards imitated by Bickerſtaff in *Love in a Village*.

But the favourite dramas of this year were *George Barnwell*, and the *Devil to Pay*. In this farce Miſs Rafter firſt acquired celebrity, and after ſhe was Mrs. Clive, to the end of her theatrical life, ſhe never received more applauſe, or earned it better in any part ſhe acted, than in that of *Nell*. Her ſinging, which was intolerable when ſhe meant it to be fine, in ballad farces and ſongs of humour was, like her comic acting, every thing it ſhould be.

The favourite muſicians of our own country at this time were Dubourg, Clegg, Clarke, and Feſting, on the violin; Kytch on the hautbois; Jack Feſting on the German-flute; Baſton on the common-flute; Karba on the baſſoon; Valentine Snow on the trumpet; and on the organ, Roſeingrave, Greene, Robinſon, Magnus, Jack James, and the young blind Stanley, who whenever there was a charity ſermon, or new organ to be opened, ſeems to have been preferred to all others. The favourite play-houſe ſinger was Salway, and at concerts, Mountier from Chicheſter.

As to compoſition for our national theatres, Pepuſch and Galliard ſeem to have been wholly unrivalled till the year 1732, when new attempts at muſical dramas in our own language brought forward two competitors, who were long in poſſeſſion of the public favour.

favour. Theſe were JOHN FREDERIC LAMPE, and THOMAS AUGUSTINE ARNE. Lampe, a Saxon, who arrived in England about the year 1726, now firſt began to be noticed as a compoſer. February the 25th, the following paragraph was inſerted in the *Daily Poſt*: "We hear that there is a ſubſcription for a new Engliſh opera called *Amelia*, which will ſhortly be performed at the new theatre in the Haymarket, by a ſet of performers who never yet appeared in public." This opera, written by Harry Carey, was firſt performed March 13th, 1732, in the principal character of which, Miſs ARNE, afterwards ſo celebrated as a tragic actreſs by the name of Mrs. CIBBER, firſt appeared on the ſtage, as a ſinger. The Muſic which, according to the advertiſement, was "ſet in the Italian manner," having been much applauded, was ſoon avowed by Lampe, and Miſs Arne's performance intereſted every hearer.

The ſucceſs of this opera probably ſuggeſted to her brother the idea of a ſimilar attempt. But before an account is given of this performance, it may be neceſſary to ſay ſomething of his muſical education.

THOMAS AUGUSTINE ARNE was the ſon of Arne the celebrated upholdſterer, of King's-ſtreet, Covent-garden, at whoſe houſe the Indian Kings lodged in the reign of Queen Anne, as mentioned in the Spectator, N° 50. Arne had a good ſchool education, having been ſent to Eton by his father, who intended him for the law. But I have been aſſured by ſeveral of his ſchool-fellows, that his love for Muſic operated upon him too powerfully, even while he was at Eton, for his own peace or that of his companions; for with a miſerable cracked common-flute, he uſed to torment them night and day, when not obliged to attend the ſchool. And he told me himſelf, that when he left Eton, ſuch was his paſſion for Muſic, that he uſed to avail himſelf of the privilege of a ſervant, by borrowing a livery and going into the upper gallery of the opera, which was then appropriated to domeſtics. At home he had contrived to ſecrete a ſpinet in his room, upon which, after muffling the ſtrings with a handkerchief, he uſed to practiſe in the night while the reſt of the family were aſleep; for had his father diſcovered how he ſpent

his time, he would, probably, have thrown the inſtrument out of the window, if not the player. This young votary of Apollo was at length obliged to ſerve a three years clerkſhip to the law, without ever intending to make it his profeſſion; but even during this ſervitude, he dedicated every moment he could obtain fairly, or otherwiſe, to the ſtudy of Muſic. Beſides practiſing on the ſpinet and ſtudying compoſition, by himſelf, he contrived during, his clerkſhip, to acquire ſome inſtructions on the violin, of Feſting, upon which inſtrument he had made ſo conſiderable a progreſs, that ſoon after he had quitted his *legal* maſter, his father accidentally calling at a gentleman's houſe in the neighbourhood, upon buſineſs, found him engaged with company; but ſending in his name, he was invited up ſtairs, where there was a large company and a concert, in which, to his great aſtoniſhment, he caught his ſon in the very act of playing the firſt fiddle! Finding him more admired for his muſical talents than knowledge in the law, he was ſoon prevailed upon to forgive his unruly paſſion, and to let him try to turn it to ſome account. No ſooner was the young muſician able to practiſe aloud in his father's houſe, than he bewitched the whole family. In diſcovering that his ſiſter was not only fond of Muſic, but had a very ſweet-toned and touching voice, he gave her ſuch inſtructions as ſoon enabled her to ſing for Lampe, in his opera of *Amelia*. And finding her ſo well received in that performance, he ſoon prepared a new character for her, by ſetting Addiſon's opera of *Roſamond*, in which he employed his younger brother likewiſe in the character of the Page. This muſical drama was firſt performed March 7th, 1733, at Lincoln's-Inn Fields, where Mrs. Barbier performed the part of the King; Leveridge, Sir Truſty; Page, Maſter Arne, who had never appeared in public; Meſſenger, Mr. Corfe; Queen, Mrs. Jones; Grideline, Miſs Chambers, and the part of Roſamond by Miſs Arne. The opera was performed ten nights ſucceſſively, and with great applauſe; the laſt time, for the benefit of Mr. Arne, jun. the compoſer. Having ſucceeded ſo well in a ſerious opera, our young muſician tried his powers at a burletta, and fixed upon Fielding's *Tom Thumb* for that purpoſe, which

which under the title of the *Tragedy of Tragedies* having met with great ſucceſs in 1731, he now got it transformed into the *Opera of Operas*, and ſetting it to Muſic, "after the Italian manner," had it performed May 31ſt, at the new theatre in the Hay-market; the part of Tom Thumb by Maſter Arne, his brother. Princeſs Amelia and the Duke of Cumberland honoured the ſecond repreſentation with their preſence; the prince of Wales, the ſixth; the youngeſt princeſſes, the eighth; and afterwards it had a conſiderable run.

Beſides Lampe and Arne, there were at this time other candidates for muſical fame of the ſame kind; among theſe were Mr. John Chriſt. Smith, who ſet two Engliſh operas for Lincoln's-Inn Fields: *Teraminta*, and *Ulyſſes*; and De Feſch, the oratorio of *Judith*.

But though the ſolid and general food for lovers of Muſic was ſuch as Corelli, Geminiani, and Handel had furniſhed, yet ſide-diſhes were frequently ſupplied by others; and in 1733 Mr. Walſh, the purveyor general, offered to performers on the violin, ſolos by Tartini, De Santis of Naples, Berati, and De Feſch; and to German-flute players, ſolos by Bononcini, Quantz, Valentini, and Teſſarini.

There was no concert now without a ſolo on the violin by Veracini, or Clegg, nor play at Drury-lane without a concerto on the ſame inſtrument by Charke (z). In 1735, CAPORALE, the celebrated performer on the violoncello, arrived in England; and though no deep muſician, nor gifted with a very powerful hand, he was always heard with great partiality, from the almoſt ſingle merit, of a full, ſweet, and vocal tone.

In 1736, Mrs. Cibber, who had captivated every hearer of ſenſibility by her native ſweetneſs of voice and powers of expreſſion, as a ſinger, firſt appeared as a tragic actreſs, in the part of Zara at Drury-lane, where her brother was engaged as compoſer; and it

(z) Charke was a dancing-maſter, an actor, a man of humour, and an excellent performer on the violin. He was married to Colley Cibber's daughter, who had likewiſe acute parts, and merit, as an actreſs; but there was nothing in which this ingenious pair exerciſed their talents more ſucceſsfully, than in mutually plaguing each other.

is difficult to ſay which of the two received the greateſt applauſe, the actreſs for her truly intereſting perſon and pathetic voice and manner, or the muſician for his natural and pleaſing ſtrains, particularly the march, which was encored every night.

This year Mr. BEARD, who had his muſical education in the Chapel Royal, firſt appeared on the ſtage at Covent-garden, in the dramatic entertainment of the *Royal Chace*, or *Merlin's Cave*, and inſtantly became a favourite of the town, by the performance of Galliard's moſt agreeable of all hunting ſongs, "With early horn." And about this time the three Miſs Youngs were the favourite Engliſh female ſingers: Cæcilia the eldeſt, afterwards married to Arne; Iſabella, to Lampe; and Eſther, to Jones (*a*). Kelway this year ſucceeded Weldon as organiſt of St. Martin's in the Fields; and Keeble of Chicheſter, and Gladwin, began to diſtinguiſh themſelves as harpſichord players.

The year 1737 was rendered memorable at Covent-garden theatre by the ſucceſs of the burleſque opera of the *Dragon of Wantley*, written by Carey, and ſet by Lampe, "after the Italian manner." This excellent piece of humour had run twenty-two nights, when it was ſtopped, with all other public amuſements, by the death of her Majeſty Queen Caroline, November 20th, but was reſumed again on the opening of the theatres in January following, and ſupported as many repreſentations as the *Beggar's Opera* had done, ten years before. And if Gay's original intention in writing his muſical drama was to ridicule the opera, the execution of his plan was not ſo happy as that of Carey; in which the mock heroic, tuneful monſter, recitative, ſplendid habits, and ſtyle of Muſic, all conſpired to remind the audience of what they had ſeen and heard at the lyric theatre, more effectually than the moſt vulgar ſtreet tunes could do; and much more innocently than the tricks and tranſactions of the moſt abandoned thieves and proſtitutes. Lampe's Muſic to this farcical drama, was not only excellent fifty years ago, but is ſtill modern and in good taſte.

About the year 1737, poor Caſtrucci, Hogarth's enraged muſi-

(*a*) Theſe ſiſters are all ſtill living.

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cian, was ſuperſeded at the Opera-houſe in favour of Feſting, not Clegg, as has been ſaid (*b*). He had publiſhed two books of ſolos before; and in 1738, he publiſhed twelve concertos for violins. He was long thought inſane; but though his compoſitions were too mad for his own age, they are too ſober for the preſent. Among many paſſages of Corelli and Handel, there are ſeveral of his own, which diſcover him to have been a man of genius, well acquainted with the bow and finger-board of his inſtrument.

Clegg, by the account of cotemporary profeſſors, ſeems to have been ſuperior to all performers on the violin in tone and execution, till about the year 1742, when he had ſo deranged his faculties by intenſe ſtudy and practice, that he was confined in the hoſpital of Bedlam; where, during intervals of ſanity, he was allowed the uſe of his inſtrument; and it was long a faſhionable, though inhuman amuſement, to viſit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly!

In 1738, Arne eſtabliſhed his reputation as a lyric compoſer, by the admirable manner in which he ſet Milton's *Comus*. In this maſque he introduced a light, airy, original, and pleaſing melody, wholly different from that of Purcell or Handel, whom all Engliſh compoſers had hitherto either pillaged or imitated. Indeed, the melody of Arne at this time, and of his Vauxhall ſongs afterwards, forms an æra in Engliſh Muſic; it was ſo eaſy, natural, and agreeable to the whole kingdom, that it had an effect upon our national taſte; and till a more modern Italian ſtyle was introduced in the paſticcio Engliſh operas of Meſſrs. Bickerſtaff and Cumberland, it was the ſtandard of all perfection at our theatres and public gardens.

This year the firſt meeting was advertiſed in the *London Daily Poſt* and *General Advertiſer*, of "the ſubſcribers to a FUND for the ſupport of decayed muſicians and their families, at the Crown

(*b*) Caſtrucci had ſuch an antipathy to the very name of Feſting, that in his moſt lucid intervals, he inſtantly loſt his temper, if not his reaſon, on hearing it pronounced. A gentleman, now living, uſed in *poliſonnerie*, to addreſs him in converſation, by the name of his rival: "Mr. Feſting—I beg your pardon; Mr. Caſtrucci, I mean," which put him in as great a rage as Hogarth's ſtreet muſician's on May-day.

and Anchor tavern in the Strand, on Sunday evening, April 19th, at ſeven o'clock." Another meeting was convened at the ſame place, May 7th, when the *fourteen laws or reſolutions*, which are ſtill in force, were framed.

In tracing the origin and progreſs of this admirable inſtitution, which has been ſince imitated not only at our theatres and at Vienna, as well as in other parts of Europe, but honoured with their Majeſties gracious patronage and protection, it appears that Handel, whoſe works have always been its chief ſupport, performed *himſelf* at the firſt benefit in 1739; when *Alexander's Feaſt* was given with ſeveral concertos on the organ and other inſtruments, "particularly a new concerto compoſed by Mr. Handel on purpoſe for this occaſion (*c*)."

A concert was this year eſtabliſhed at Hickford's room in Brewers-ſtreet, which continued, with Feſting for leader, till the time of his death. The elder CERVETTO is now firſt mentioned as juſt arrived; and this worthy profeſſor, who remained in England till the time of his death, at above a hundred, with *Abaco*, *Lanzetti*, *Paſqualini*, and *Caporale*, about this time, brought the violoncello into favour, and made us nice judges of that inſtrument.

About this time, likewiſe, the city concerts at the *Caſtle* and *Swan* taverns were eſtabliſhed, of which Stanley was the chief ſupport and director during many years.

In 1740, March 28th, Handel, though never nearer ruin himſelf, benevolently gave *Acis and Galatea*, with his own performance of two new concertos, at Lincoln's-Inn Fields, for the benefit of the Muſical Fund. And in 1741, he beſtowed on the ſame charity the performance of his ſerenata called *Parnaſſo in Feſta*; in which were introduced concertos and ſolos, on the hautbois by San Martini, on the German-flute by Wiedeman, on the violin by Clegg, on the baſſoon by Miller, and on the violoncello by Caporale.

(*c*) *Daily Poſt*, March 20th, where it is ſaid that Mr. Handel not only gave the houſe and his performance gratis, but Mr. Heidegger made a preſent of £. 20 to defray the other incidental expences.

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In the autumn of this year, Handel went to Ireland. I have taken conſiderable pains to obtain a minute and accurate account of the muſical tranſactions of the great muſician, during his reſidence in that kingdom; and in a particular manner tried to wipe off the national ſtain, of the oratorio of the *Meſſiah* having "met with a cold reception" in England, previous to Handel's departure for Ireland (*d*); a fact which I am glad to find impoſſible to aſcertain, either by the newſpapers of the times, in which all his other public performances ſacred and ſecular are chronologically recorded, or by the teſtimony of perſons ſtill living, who remember the performance of the *Meſſiah* in Ireland, and of his oratorios previous to that period in England.

Falkener's Journals, for 1741 and 1742, have been conſulted for the advertiſements of Handel's performances during his reſidence in Dublin; and the firſt time any thing on the ſubject occurs, is in the paper for December 19th, 1741, when *L' Allegro, Il Penſeroſo*, and *Il Moderato*, are advertiſed for the 23d. The arrival of Signora Avolio, one of his performers, is mentioned in another paper. But March 27th, 1742, Mr. Handel's *new, grand, ſacred Oratorio called the* MESSIAH was advertiſed for performance on the 12th of April following. In the paper of the day after performance, it is very much praiſed, and the admiration of the public is expreſſed in the warmeſt terms. After this, Handel had his *Acis and Galatea, Eſther, Alexander's Feaſt*, the ſerenata of *Hymen*, and an *Ode for St. Cecilia's Day*, ſaid to be newly ſet to Muſic, performed. The *Meſſiah* was again announced for the 3d of June, and in exactly the ſame words as before: being called *new, grand, &c.* This, it was ſaid, would be the laſt of Mr. Handel's performances during his ſtay in the kingdom.

An Iriſh gentleman ſtill living, who was at Dublin when Handel was there, and perfectly remembers his performances, perſon, and manners, ſays, that "he was received in that kingdom by people of the firſt diſtinction with all poſſible marks of eſteem, as a man, and admiration as a performer and compoſer of the higheſt order."

(*d*) Mem. of the Life of Handel, 1760, p. 131.

order." And adds, "the Meſſiah, I am thoroughly convinced, was performed in Dublin for the *firſt time*, and with the greateſt applauſe. Mrs. Cibber and Signora Avolio were the principal performers. , Theſe, with the aſſiſtance of the choiriſters of St. Patrick's cathedral and Chriſt-church, formed the vocal band; and Dubourg, with ſeveral good inſtrumental performers, compoſed a very reſpectable orcheſtra. There were many noble families here, with whom Mr. Handel lived in the utmoſt degreee of friendſhip and familiarity. Mrs. Vernon, a German lady, who came over with King George I. was particularly intimate with him, and at her houſe I had the pleaſure of ſeeing and converſing with Mr. Handel; who, with his other excellences, was poſſeſſed of a great ſtock of humour; no man ever told a ſtory with more. But it was requiſite for the hearer to have a competent knowledge of at leaſt four languages: Engliſh, French, Italian, and German; for in his narratives he made uſe of them all (*e*)."

Mrs. Arne, who went to Ireland with her huſband in 1742, where they ſtaid till 1744, has not the leaſt doubt of the *Meſſiah* having been performed there for the firſt time.

In 1741, Lampe and his wife and ſiſter, with Sullivan the ſinger, the two Meſſings, and Jemmy Worſdale, went to Preſton Gild, and afterwards to Cheſter, where they performed the *Dragon of Wantley*, the Dragoneſs, Amelia, &c (*f*).

As I firſt arrived in London in the year 1744, I am enabled to give the reader an exact account of the general ſtate of Muſic there at that time and ſince, from my own memory and knowledge, without conſulting books, or truſting to tradition. Of the Italian opera an ample detail has been already given up to the preſent

(*e*) It will add great weight to this account, if I venture to ſay, that I was honoured with it, July 16th, 1788, from Dr. Quin of Dublin; a gentleman whoſe taſte and judgment in Muſic I as much reſpected forty years ago, as his profeſſional ſkill and other acquirements.

(*f*) I happened to be at Cheſter ſchool when this company arrived there, and frequently heard them perform. Shuter, then a boy of about twelve or fourteen years old, was a livery ſervant to Lampe, and a ſpecial Pickle, who took off all the performers, and among the reſt, Worſdale, ſo well, in Carey's ſong of "Young Roger came tapping at Dolley's window," that it was with difficulty he was prevented from breaking his bones.

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time, chapter ſixth of this volume, and of oratorios, to the death of Handel, in the Sketch of his Life prefixed to the Account of his Commemoration.

Mr. Arne, afterwards Dr. Arne, on his return from Ireland in Autumn 1744, was engaged as compoſer to Drury-lane play-houſe, and Mr. Lampe at Covent-garden. At the firſt, Mr. *Gordon*, a young man lately arrived from Italy, was the leader of the band; he was remarkably near-ſighted, always playing in ſpectacles. He ſucceeded Charke, and had a ſtrong hand and tone, well fitted to his ſituation. At the other theatre, old Wood, the father of the late Mr. Wood of that theatre, and organiſt of St. Giles's and of Chelſea College, was the leader. Mr. Beard was the principal ſinger at Covent-garden; and Lowe, who had been in Ireland with Mr. Arne, was engaged at Drury-lane; where Mrs. Arne was likewiſe engaged as ſerious ſinger, while Mrs. Clive was in high favour in the comic ſtyle of ballad farces and ſongs of humour. At Covent-garden the ſingers were Mrs. Lampe, and Miſs Young, ſiſters of Mrs. Arne, and all three daughters of Anthony Young, organiſt of Catherine-Cree-church near the Tower. Such was the ſtate of Muſic at our national theatres at this period, when Handel, Corelli, and Geminiani, with ſome introductory *Muſicks* of Purcell, furniſhed both the bands with all the pieces they ever attempted.

The only ſubſcription concert at the weſt end of the town at this time, was at Hickford's room or dancing-ſchool, in Brewers-ſtreet; and in the city, the Swan and Caſtle concerts, at which the beſt performers of the Italian opera were generally employed, as well as the favourite Engliſh ſingers. Fraſi and Beard ſung at both, and Miſs Turner was a favourite at the Swan. Feſting, Collet, and Brown were our principal performers at this time on the violin, among the natives; and Veracini, Carbonelli, and Paſquali, among the Italians. Caporale, Paſqualino, and Cervetto, violoncellos. San Martini and his ſcholar Vincent, hautbois. Wiedeman and Ballicourt, German-flutes. Miller and Hebden, baſſoons. Kelway and Stanley, the beſt organiſts; Keeble and

Gladwin, at Ranelagh and Vauxhall; and little Harry Burgeſs at the harpſichord in Drury-lane, where, for ſecond-muſic, he often played concertos, generally of his own, as clean and as unmeaning as if ſet on a barrel. The harpſichord at Covent-garden was played by old Short, organiſt of St. Sepulchre's church, who was only able to drum thorough-baſe.

At this time Jozzi, a caſtrato, and ſecond finger at the opera, brought over Alberti's Leſſons, which he played, printed, and ſold, for his own, at a guinea each book; till detected by a gentleman coming from Venice, who had been perſonally acquainted with Alberti, and was in poſſeſſion of a manuſcript copy in his own hand writing; which, in order to expoſe the impudence and plagiariſm of Jozzi, he gave to Walſh, who printed and ſold the eight elegant and graceful leſſons of the original compoſer, for ſix ſhillings. Jozzi, though not the author of theſe charming pieces, which were the firſt of a ſtyle that has been ſince too much imitated, but never equalled, had the merit of playing them with a neatneſs and preciſion that was truly admirable. The harpſichord having neither ſoſtenuto nor expreſſion, maintained its reputation by brilliant execution; and there was an accent, a ſpring, and ſmartneſs in Jozzi's touch, which I had then never heard. Handel's harpſichord leſſons and organ concertos, and the two firſt books of Scarlatti's leſſons, were all the good Muſic for keyed-inſtruments at that time in the nation; and theſe were original, difficult, and in a ſtyle totally different from thoſe of Alberti. Handel's organ concertos long remained in poſſeſſion of the firſt and favourite places, in the private practice and public performance of every organiſt in the kingdom; and Scarlatti's were not only the pieces with which every young performer diſplayed his powers of execution, but were the wonder and delight of every hearer who had a ſpark of enthuſiaſm about him, and could feel new and bold effects intrepidly produced by the breach of almoſt all the old and eſtabliſhed rules of compoſition.

The Rev. WILLIAM FELTON, prebendary of Hereford, an imitator of Handel's concertos, who had a neat finger for common diviſions,

diviſions and the rapid multiplication of notes, produced two concertos out of three ſets, that were thought worth playing in London. And two of his airs with variations were the pride of every inſipient player in town and country. Mr. Kelway, a ſcholar of Geminiani, kept Scarlatti's beſt leſſons in conſtant practice, and was at the head of the Scarlatti ſect. He had, in his voluntaries on the organ, a maſterly wildneſs, and long ſupported the character of a great player, in a ſtyle quite his own, bold, rapid, and fanciful. With his harpſichord playing I was not acquainted, but have often been aſſured, that he executed the moſt difficult leſſons of Scarlatti, in a manner peculiarly neat and delicate. As to compoſition, it is to be lamented that he did not exerciſe his pen and fancy more early in life, or that he ever attempted it at all: for on the arrival of Bach, and appointment at court, as chamber-muſician to the Queen, to whom he dedicated his firſt publication in this country, Mr. Kelway thought it neceſſary, as muſic-maſter to her Majeſty, to publiſh a book of harpſichord leſſons, which are, perhaps, the moſt crude, aukward, and unpleaſant pieces of the kind that have ever been engraved. There is a manifeſt want of facility and experience, which proves that though he was old in practical Muſic, he was young in its theory and in compoſition.

Stanley, however, and all the other organiſts, adhered to Handel's concertos, or compoſed for themſelves in that ſtyle. The leſſons of this great maſter, more complicated and difficult of execution, were vanquiſhed by few, though attempted by many.

About this time, Mr. JOHN WORGAN, ſince Dr. Worgan, ſucceeded Mr. Gladwin in playing the organ at Vauxhall Gardens. He then ſtudied the harmony and modulation of Paleſtrina, and organ fugues of Handel. And with an extempore prelude, *alla Paleſtrina*, and one of theſe fugues, he uſed every night to preface a concerto of Handel. By conſtant practice he became a very maſterly and learned fughiſt on the organ, and, as a concerto player, a rival of Stanley. He was firſt taught by his brother, and afterwards by Roſeingrave, till getting acquainted with Geminiani, he ſwore by no other divinity. His organ playing, though more in the ſtyle of Handel than of any other ſchool, is indeed learned and

maſterly, in a way quite his own. In his youth, he was impreſſed with a reverence for Domenico Scarlatti by old Roſeingrave's account of his wonderful performance on the harpſichord, as well as by his leſſons; and afterwards he became a great collector of his pieces, ſome of which he had been honoured with from Madrid by the author himſelf. He was the editor of twelve at one time and ſix at another, that are admirable, though few have now perſeverance ſufficient to vanquiſh their peculiar difficulties of execution. He is ſtill in poſſeſſion of many more, which he has always locked up as Sybil's leaves. Dr. Worgan has compoſed innumerable ſongs and concertos for Vauxhall, and ſeveral oratorios, in which the choruſes are learned and maſterly.

Handel at this time "did beſtride our muſical world like a Coloſſus." He had done with operas; and after his return from Ireland, applied himſelf wholly to the compoſition of ſacred Muſic (*f*). In 1745, I performed in his band, ſometimes on the violin, and ſometimes on the tenor, and by attending the rehearſals, generally at his own houſe in Lower Brook-ſtreet, and ſometimes at Carlton-houſe, at the deſire of his conſtant patron the late prince of Wales, father to his preſent Majeſty, I gratified my eager

(*f*) Chronological liſt of *Handel's* oratorios, after his return from Ireland.

Samſon	1743
Semele	1744
Suſannah	
Joſeph	
Hercules	1745
Balſhazzar	
Occaſional Oratorio	1746
Judas Maccabæus	
Joſhua	1748
Solomon	
Alexander Balus	
Theodora	1749
Jephtha	1751
Triumph of Time and Truth	1757
Paſticcios from Handel.	
Iſrael in Babylon, compiled by Toms	1765
Cure of Saul, words by Dr. Brown	1766
Omnipotence, ſelected by Dr. Arnold and Toms.	
Redemption, adjuſted by Dr. Arnold	1786
Oratorios ſet by Mr. *Smith.*	
David's Lamentation over Saul and Jonathan	1740
Paradiſe Loſt	1760
Rebecca	1761
Nabal	1764
De Feſch.	
Judith	1733
Dr. Greene.	
Song of Deborah	1732
Jephtha	1737
Force of Truth	1746
Dr. Arne.	
Alfred	1746—1761
Judith	1764—1769
Stanley.	
Zimri	1760
Dr. Worgan.	
Hannah	1764
Giardini.	
Ruth	1778
Dr. Arnold.	
Cure of Saul, new ſet	1767
Abimeleck, written by Smart	1768
Reſurrection	1769
Prodigal Son	1773

curioſity

curioſity in ſeeing and examining the perſon and manners of ſo extraordinary a man, as well as in hearing him perform on the organ. He was a blunt and peremptory diſciplinarian on theſe occaſions, but had a humour and wit in delivering his inſtructions, and even in chiding and finding fault, that was peculiar to himſelf, and extremely diverting to all but thoſe on whom his laſh was laid. Franceſina, who had ſung in the opera with Farinelli and Caffarelli, and again in 1740; now having quitted the opera ſtage, ſhe conſtantly attached herſelf to Handel, was firſt woman in his oratorios for many years, and Mr. Beard firſt man. Lowe had ſometimes a ſubordinate part given him; but with the fineſt tenor voice I ever heard in my life, for want of diligence and cultivation, he never could be ſafely truſted with any thing better than a ballad, which he conſtantly learned by his ear; whereas Mr. Beard, with an inferior voice, conſtantly poſſeſſed the favour of the public by his ſuperior conduct, knowledge of Muſic, and intelligence as an actor. The principal violin at this time was played by CARBONELLI, a plain intelligent performer of Corelli's ſchool (*g*).

Dr. Greene was now at the head of our cathedral Muſic, and the King's band. And Mr. Arne and Mr. Boyce were frequently concurrents at the theatres and in each other's way, particularly at Drury-lane. Arne was aſpiring, and always regarded Handel as a tyrant and uſurper, againſt whom he frequently rebelled, but with as little effect as Marſyas againſt Apollo.

The late Mr. Tyers, proprietor of Vauxhall Gardens, who by his taſte in laying them out, paintings of Hayman, band of Muſic, good wines, and cold collations, had attracted much company thither, and rendered it a favourite and delightful place of public amuſement in fine weather; in the ſummer of 1745, added, for the firſt time, vocal to his inſtrumental performances; engaging Mrs. Arne, Meſſrs. Lowe, and the elder Reinhold, to ſing. On this occaſion the orcheſtra was enlarged, and Mr. Arne's ballads,

(*g*) He publiſhed twelve ſolos ſoon after his arrival, which he dedicated to his patron the Duke of Rutland. They were compoſed on the model of Corelli's fifth opera, but were well put together, and not totally deſtitute of invention, as far as his hand and ideas could carry him.

dialogues,

dialogues, duets, and trios, were performed here with great applauſe, and circulated all over the kingdom. During this firſt ſummer, his little dialogue of Colin and Phœbe, written by the late Mr. Moore, author of Fables for the Female Sex, was conſtantly encored every night for more than three months, ſucceſſively.

At this time Richard Collet played the firſt violin. His tone was full, clear, and ſmooth, and his hand ſtrong; but having neither taſte nor knowledge of Muſic, he always remained an inelegant player. Hebden was ſometimes the principal violoncello, and ſometimes the baſſoon. Valentine Snow, afterwards ſerjeant trumpet, was juſtly a favourite here, where his ſilver ſounds in the open air, by having room to expand, never arrived at the ears of the audience in a manner too powerful or piercing. Here Mr. Worgan not only played the organ in an improving manner for many years, but firſt exerciſed his genius in compoſition. RICHARD VINCENT, for more than thirty years the principal hautbois at Covent-garden, was, *ab origine*, in the Vauxhall band.

RANELAGH had been planned by the late Mr. Lacey, joint patentee of Drury-lane theatre with Mr. Garrick, built, and made a place of public diverſion juſt before my arrival in London. Several experiments were tried in placing the orcheſtra, in filling it, and in the time of performance, before it was ſettled as an evening promenade. The orcheſtra was at firſt placed in the middle of the Rotunda. The performance was in a morning; and oratorio choruſes chiefly furniſhed the bill of fare. Sir John Barnard complaining to the magiſtrates, that the young merchants and city apprentices were frequently ſeduced from their counting-houſes and ſhops by theſe morning amuſements, they were prohibited, and the doors opened at ſix o'clock in the evening. The performance, however, did not begin till eight o'clock, but was ended at ten.

The late Mr. MICH. CHRIST. FESTING was the leader and chief conductor of the muſical eſtabliſhment here, from the time of my arrival in London till his death. This performer, with a feeble hand, little genius for compoſition, and but a ſhallow knowledge in counterpoint,

terpoint, by good ſenſe, probity, prudent conduct, and a gentleman-like behaviour, acquired a weight and influence in his profeſſion, at which hardly any muſician of his claſs ever arrived. He led during many years at the opera, at Ranelagh, at the concert at Hickford's room, at the Swan and Caſtle concerts in the city, and often at Handel's oratorios. Nor was there a benefit concert for any Engliſh profeſſor at that time without a ſolo on the violin by Mr. M. C. Feſting; and yet there is not a ripieno player on the violin at the opera now, whoſe hand and abilities are not ſuperior to thoſe of Feſting upon that inſtrument. Learn hence, ye young profeſſors, that ſomething elſe is neceſſary, beſides muſical talents, to carry you reputably and comfortably through the world!

The firſt organ-player at Ranelagh was the late Mr. Keeble, and the ſecond the late Mr. Butler. After ſinging had been introduced at Vauxhall, it was thought neceſſary, though choruſes had been diſcontinued, to engage Mr. Beard, Fraſi, and other favourite ſingers of the times, to perform ſingle ſongs between the full pieces. CAPORALE the favourite violoncello player of theſe times was of the band, as well as MILLAR, the beſt baſſoon during his whole life, that I can remember. PASQUALINO and the elder CERVETTO, the rivals of Caporale at this time, had infinitely more hand, and knowledge of the finger-board, as well as of Muſic in general; but the tone of both was raw, crude, and unintereſting. The younger Cervetto, when a child, and hardly acquainted with the gammut, had a better tone, and played what he was able to execute, in a manner much more *chantant* than his father. And, arrived at manhood, his tone and expreſſion were equal to thoſe of the beſt tenor voices.

Such was the general ſtate of Muſic in London in 1749, when GIARDINI arrived, whoſe great hand, taſte, and ſtyle of playing, were ſo univerſally admired, that he had ſoon not only a great number of ſcholars on the violin, but taught many ladies of the firſt rank to ſing; and after he had been here a few years, he formed a morning *academia*, or concert, at his houſe, compoſed chiefly of his ſcholars, vocal and inſtrumental, who bore a part in the

the performance. This continued, while he was ſtill augmenting the importance of his inſtrument and our national partiality for the taſte of his country, till the admirable productions and great performers of Germany began to form a Teutonic intereſt and Germanic body here, which, before Giardini's departure from London, became very formidable rivals to him and his Roman legion.

Feſting, whoſe health and favour began to decline in the year 1750, died about 1752, after mortifications of many kinds, the leaſt of which were not thoſe ariſing from the rapid ſucceſs and univerſal applauſe of Giardini. He was ſucceeded at Ranelagh and in ſome of the concerts by Mr. ABRAM BROWN, a performer who had a clear, ſprightly, and loud tone, with a ſtrong hand; but, though he had travelled through Italy, he was ignorant of Muſic, and the pieces he played conſiſted of *notes, et rien que des notes:* for he had no ſoul or ſenſe of expreſſion. He brought over a favourite ſolo of Tartini (the ſecond in the ſecond ſet, publiſhed by Walſh), with which alone he figured at all concerts, for at leaſt ſix or ſeven years, without ever entering into Tartini's true ſtyle of playing it, or that of any performer of his ſchool. Mr. Brown, however, had not the mortification either to feel or know his defects; but, on the contrary, was conforted with a full conviction of his ſuperiority.

SAN MARTINI'S compoſitions, indeed, ſo full of ſcience, originality, and fire, began to be noticed; but they were little known till after the deceaſe of this moſt accompliſhed muſician.

CHARLES AVISON, organiſt of Newcaſtle, was an ingenious man, and an elegant writer upon his art. He viſited Italy early in his youth, and at his return having received inſtructions from Geminiani, a bias in his compoſitions for violins, and in his *Eſſay on Muſical Expreſſion*, towards that maſter, is manifeſt. Rameau was likewiſe his model in harpſichord Muſic, and he over-rated Marcello's Pſalms either to depreciate Handel, or forward the ſubſcription he opened for their publication. He ſucceeded, however, in neither of theſe deſigns: Handel is more and more reſpected, and Marcello is dropped into his right place, among eminent dilettanti.

With

With reſpect to Aviſon's own muſical productions they want force, correctneſs, and originality, ſufficient to be ranked very high among the works of maſters of the firſt claſs (*b*).

As to ſuch elegant *private concerts* as are now frequently given by the nobility and gentry at their own houſes, they were at this time ſcarcely known. The firſt I remember were at Lady Brown's, under the direction of Count St. Germain. Her ladyſhip diſtinguiſhed herſelf as a perſevering enemy to Handel, and a protectreſs of foreign muſicians in general, of the new Italian ſtyle; and was one of the firſt perſons of faſhion who had the courage, at the riſk of her windows, to have concerts of a Sunday Evening.

The next remarkable *Academia*, that I remember to have occaſioned much curioſity and ſpeculation, was eſtabliſhed at the houſe of Mrs. Fox Lane, afterwards Lady Bingley, on the arrival of Giardini in England. The ſuperior talents of that performer were always warmly patroniſed by this lady to the time of her death; and not content with admiring him herſelf, ſhe contrived every means that could be deviſed to make him the admiration of others. As Giardini was ſeldom to be heard in public after his firſt arrival, ſhe invited very ſelect parties of the firſt people in the kingdom to hear him at her houſe, for which happineſs ſhe did not ſuffer them to remain ungrateful at his benefit.

When Mingotti arrived in this kingdom, having united her intereſts with thoſe of Giardini in the conduct and management of the opera, Mrs. Lane eſpouſed *her* cauſe with great zeal; entering into the ſpirit of all her theatrical quarrels as ardently as if they had been her own. With two ſuch performers, the concerts ſhe gave to her choice friends were ſubjects of envy and obloquy to all thoſe who were unable to obtain admiſſion. At theſe concerts Mrs. Lane frequently played the harpſichord herſelf; as did Lady Edgcumbe and the late Lady Milbanke, both admirable performers on that inſtrument. Lady Rockingham, the Dowager Lady Carliſle, and Miſs Pelham, ſcholars of Giardini, and Mingotti, uſed to ſing: and the difficulty, or rather impoſſibility, of hearing theſe profeſſors

(*b*) The late Dr. William Hayes of Oxford, a man of very conſiderable abilities in his profeſſion, has pointed out the falſe compoſition, as well as falſe reaſoning, of Mr. Aviſon, in *Remarks on his Eſſay on Muſical Expreſſion.*

and illuſtrious dilettanti any where elſe, ſtimulated curioſity ſo much, that there was no ſacrifice or mortification to which faſhionable people would not ſubmit, in order to obtain admiſſion. And *la padrona della caſa* loſt few opportunities of letting them know the value ſhe ſet on her invitations, by uſing them like dogs when they were there. Whenever a benefit was in contemplation for one of her *protegés*, taking care of the honour of her gueſts, ſhe obliged them to behave with due gratitude and munificence on the occaſion. "Come!" would ſhe often ſay to her friends, "give me five guineas,"—a demand as implicitly obeyed as if made on the road. Nor had any one, who ever wiſhed to be admitted into ſuch good company again, the courage to aſk the occaſion of the demand; but patiently waited the lady's pleaſure to tell them whether they ſhould be honoured with a ticket for Giardini's or Mingotti's benefit.

LAMPE, the ingenious compoſer of the *Dragon of Wantley*, quitting London in 1749, reſided two years at Dublin; and in 1750, went to Edinburgh, where he was ſettled very much to the ſatisfaction of the patrons of Muſic in that city, and of himſelf; but in July 1751, he was ſeized with a fever which put an end to his exiſtence, at the age of fifty-nine.

In 1753, PASQUALI, an excellent performer on the violin and a good muſician, who came to England about the year 1743, went to Edinburgh; where he had an eſtabliſhment, and lived much reſpected as a profeſſor, and beloved as a man, by all who knew him, till the time of his death in 1757.

The ballads of the late Dr. SAMUEL HOWARD, which were long the delight of natural and inexperienced lovers of Muſic, had the merit of facility; for this honeſt Engliſhman, brought up in the Chapel Royal, preferred the ſtyle of his own country to that of any other ſo much, that he never ſtaggered his belief of its being the beſt in the world, by liſtening to foreign artiſts or their productions.

DE FESCH, a German who came to England about the year 1730, was a good contrapuntiſt and a voluminous compoſer, but his productions were in general dry and unintereſting.

WIEDE-

WIEDEMANN, who came to England, about the year 1726, was long the principal ſolo player on the German-flute. He was a good muſician; but in his productions, he never broke through the bounds of that mediocrity to which his inſtrument ſeems confined.

Content with our former poſſeſſions and habits, we went on in the tranquil enjoyment of the productions of Corelli, Geminiani, and Handel, at our national theatres, concerts, and public gardens, till the arrival of Giardini, Bach, and Abel; who ſoon created ſchiſms, and at length, with the aſſiſtance of Fiſcher, brought about a total revolution in our muſical taſte.

In 1762, Arne quitted the former ſtyle of melody, in which he had ſo well ſet *Comus*, and furniſhed Vauxhall and the whole kingdom with ſuch ſongs as had improved and poliſhed our national taſte; and when he ſet the bald tranſlation of Metaſtaſio's opera of *Artaſerſe*, he crouded the airs, particularly in the part of Mandane for Miſs Brent, with all the Italian diviſions and difficulties which had ever been heard at the opera. This drama, by the novelty of the Muſic to Engliſh ears, with the talents of Tenducci, Peretti, and the doctor's ſcholar Miſs Brent, had very great ſucceſs; and ſtill continues to be repreſented whenever ſingers can be found who are poſſeſſed of ſufficient abilities for its performance. But in ſetting *Artaxerxes*, though the melody is leſs original than that of *Comus*, Arne had the merit of firſt adapting many of the beſt paſſages of Italy, which all Europe admired, to our own language, and of incoporating them with his own property, and with what was ſtill in favour of former Engliſh compoſers.

The general melody of our countryman, if analized, would perhaps appear to be neither Italian nor Engliſh, but an agreeable mixture of Italian, Engliſh, and Scots. Many of his ballads, indeed, were profeſſed imitations of the Scots ſtyle; but in his other ſongs he frequently dropped into it, perhaps, without deſign. Arne was never a cloſe imitator of Handel, nor thought, by the votaries of that great muſician, to be a ſound contrapuntiſt. However, he had an inward and ſecret reverence for his abilities, and for thoſe of Geminiani, as well as for the ſcience of Pepuſch; but except when he attempted oratorios, theirs was not the merit requi-

ſite for him, a popular compoſer who had different performers and different hearers to write for. In the ſcience of harmony, though he was chiefly ſelf-taught, yet being a man of genius, quick parts, and great penetration in his art, he betrayed no ignorance or want of ſtudy in his ſcores.

The oratorios he produced were ſo unfortunate, that he was always a loſer whenever they were performed. And yet it would be unjuſt to ſay that they did not merit a better fate; for though the choruſes were much inferior in force to thoſe of Handel, yet the airs were frequently admirable. But beſides the grea reputation of Handel with whom he had to contend, Arne never was able to have his Muſic ſo well performed; as his competitor had always a more numerous and ſelect band, a better organ, which he played himſelf, and better ſingers.

None of this ingenious and pleaſing compoſer's capital productions had full and unequivocal ſucceſs but *Comus* and *Artaxerxes*, at the diſtance of 24 years from each other. *Roſamond*, his firſt muſical drama, had a few ſongs in it that were long in favour, and the *Judgment of Paris* many; but except when his ſiſter, Miſs Arne, afterwards Mrs. Cibber, ſung in them, he never gained any thing by either. *Thomas and Sally*, indeed, as a farce, with very little muſical merit, was often acted; and previous to that, *Eliza* was a little while in favour; but the number of his unfortunate pieces for the ſtage was prodigious (*i*); yet none of them were condemned or neglected for want of merit in the Muſic, but words, of which the doctor was too frequently guilty of being the author (*k*). Upon the whole, though this compoſer, who died March 5th, 1778, had formed a new ſtyle of his own, there did not appear that fertility of ideas, original grandeur of thought, or thoſe reſources upon all occaſions which are diſcoverable in the works of his predeceſſor, Purcell, both for the church and ſtage; yet, in ſecular Muſic, he muſt be

(*i*) The *Blind Beggar of Bethnal Green*, *Fall of Phæton*, *King Pepin's Campaign*, *Don Saverio*, *Temple of Dulneſs*, *Guardian Outwitted*; *Achilles in Petticoats*, &c. &c.

(*k*) There was certainly at this time a great ſcarcity of lyric poets. Till Mr. Maſon wrote ſongs, we had few that were fit for any tunes, but ſuch as are uſed in the *Beggar's Opera* and ballad farces. But for theſe, ſuch has been our paſſion during the preſent century, that a collection of popular ballads ſet to every-day Muſic, which I made a few years ago, amounts to nine volumes in folio!

allowed

allowed to have ſurpaſſed him in eaſe, grace, and variety; which is no inconſiderable praiſe, when it is remembered, that from the death of Purcell to that of Arne, a period of more than fourſcore years, no candidate for muſical fame among our countrymen had appeared, who was equally admired by the nation at large.

Of near a hundred and fifty muſical pieces that have been brought on the ſtage at our two national theatres within theſe forty years, thirty of them, at leaſt, were ſet by Arne.

In 1763, the Engliſh paſticcio burletta of *Love in a Village*, and in 1765 *the Summer's Tale*, and *the Maid of the Mill*, betrayed us into a taſte for Italian melody, which has been the model of moſt of our vocal compoſers in and out of the theatre ever ſince. The *Duenna*, another favourite Engliſh paſticcio, in 1775, helped us on, and Dr. Arnold, Mr. Dibdin, and Mr. Shield, have very judiciouſly complied with the reigning taſte, and imitated or adopted the opera ſtyle in all its viciſſitudes.

Mr. LINLEY, and Mr. JACKSON of Exeter, in their elegies at leaſt, have ſtedfaſtly adhered to a ſtyle of their own, which ſeems to have been formed upon the melodies of our beſt old Engliſh maſters, and thoſe of the laſt age, that were moſt worthy of being preſerved.

It has been already obſerved in this chapter, that till the Italian opera was eſtabliſhed in this country, little was expected from our ſingers beſides a voice and an ear. Indeed, long after that period, good taſte in ſinging was ſo little diffuſed throughout the iſland, that the great and exquiſite performers who came hither from the Continent ſeem to have made but a ſmall impreſſion on their aſtoniſhed hearers. Nicolini, Seneſino, Bernacchi, Fauſtina, Cuzzoni, Farinelli, Caffarelli, Careſtini, Conti, Monticelli, Mingotti, Elizi, Manzoli, Guarducci, and Guadagni, had no effect upon our national taſte; and though a few individuals among the people of faſhion, by private inſtructions from them, and by the beſt of all leſſons, hearing them frequently perform in public, diminiſhed the original ſin of our native *brogue* and vulgar expreſſion; yet as theſe

pupils

pupils could be heard but by few, their power was local, and no more likely to have any general effect upon our national cantilena, than their learning French and Italian upon our general language. It is not difficult, however, to fix the æra of a change in our vocal Muſic, which ſeems to have remained ſtationary for near half a century. It was begun by the compoſitions and inſtructions of Dr. Arne, who endeavoured to refine our melody and ſinging, more from Italian than Engliſh models; and was greatly accelerated by the paſticcio Engliſh operas above mentioned, as well as by the inſtructions of Tedeſchini, Cocchi, Vento, and Giardini, who were employed about this time to teach ſeveral of our play-houſe ſingers. Tenducci's performance in *Artaxerxes* had a rapid effect upon the public taſte, and ſtimulated to imitation all that were poſſeſſed of good ears and flexible voices. In later times the ſcholars of Sacchini, Piozzi, Parſons, and others, with the public concerts, where the beſt compoſitions and moſt exquiſite performance of all kinds were conſtantly heard, completed the revolution; and it may be with truth and certainty affirmed, that our taſte and judgment in both, even at the play-houſes, differ as much from thoſe of twenty or thirty years ago, as the manners of a civiliſed people from thoſe of ſavages.

After the death of Feſting, the ſubſcription concert at Hickford's room declined, and another was eſtabliſhed by Mrs. Cornely, in Soho-ſquare, where the beſt performers and the beſt company were aſſembled, till Bach and Abel uniting intereſts, opened a ſubſcription, about 1763, for a weekly concert; and as their own compoſitions were new and excellent, and the beſt performers of all kinds which our capital could ſupply, enliſted under their banners, this concert was better patroniſed and longer ſupported than perhaps any one had ever been in this country; having continued for full twenty years with uninterrupted proſperity. The ſame concert now ſubſiſts in a ſtill more flouriſhing way than ever, under the denomination of the PROFESSIONAL CONCERT, with the advantage of a greater variety of compoſition than during the regency

of Bach and Abel, to whoſe ſole productions the whole performance of each winter was chiefly confined. Fiſcher, indeed, compoſed for himſelf, and in a ſtyle ſo new and fanciful, that in point of invention as well as tone, taſte, expreſſion, and neatneſs of execution, his piece was always regarded as one of the higheſt treats of the night, and heard with proportionate rapture. Here Cramer, Croſdil, Cervetto, and other eminent profeſſors, eſtabliſhed their reputation, and by every new performance, mounted ſtill higher in the favour of the public.

The late EARL OF KELLY, who was poſſeſſed of more muſical ſcience than any dilettante with whom I was ever acquainted, and who, according to Pinto, before he travelled into Germany, could ſcarcely tune his fiddle, ſhut himſelf up at Manheim with the elder Stamitz, and ſtudied compoſition and practiſed the violin with ſuch ſerious application, that, at his return to England, there was no part of theoretical or practical Muſic, in which he was not equally verſed with the greateſt profeſſors of his time. Indeed, he had a ſtrength of hand on the violin, and a genius for compoſition, with which few profeſſors are gifted.

The late Mr. BURTON, the ſcholar of Keeble, was an enthuſiaſt in his art; but having in his youth exerciſed his hand more than his head, he was not a deep or correct contrapuntiſt. He had, however, in his pieces and manner of playing them a ſtyle of his own, to which, from his having been one of the firſt harpſichord players in our country who attempted expreſſion and light and ſhade, he excited an intereſt and attention, which would now perhaps be much more difficult to obtain.

Among Engliſh performers on the violoncello, muſt not be forgotten, the late Meſſrs. GORDON and PAXTON, whoſe full and ſweet tone, as well as judicious manner of accompanying the voice, placed them very high in the favour of the public, as concert players.

But I ſhall cloſe my narrative concerning illuſtrious muſicians who have diſtinguiſhed themſelves in our own country, during the preſent century, and whom death has rendered objects of hiſtory, by paying a tribute to a late profeſſor, whoſe loſs not only the lovers

of

of Muſic in England, but the muſical world in general, will long deplore.

CHARLES FREDERIC ABEL, a diſciple of Sebaſtian Bach, was in the Electoral King of Poland's famous band at Dreſden near ten years; but at length finding that the œconomy to which that court was reduced by the horrors of war rendered his ſubſiſtence ſcanty and precarious, he quitted the ſervice in 1758, and departed from the capital of Saxony with only three dollars in his pocket. He travelled on foot to the next little German province, where he found his talents were not only honoured but rewarded. This ſucceſs, however, only raiſed his ambition, and excited a ſtronger deſire to try his fortune elſewhere; he went therefore ſoon to another court, and ſtill on to a third, remaining only at each long enough to acquire a ſufficient ſum to defray his expences to a new ſcene of action; when, at length, he arrived in England, 1759, where his worth was ſoon diſcovered and rewarded. The late Duke of York was one of his firſt and beſt patrons, till the Queen's band was eſtabliſhed, when he was honoured with the title of chamber muſician to her Majeſty, and an appointment of £. 200 per annum. The concert long carried on by him and his friend the late Mr. Bach was frequently very profitable, and he had as many ſcholars as he choſe to undertake.

His performance on the viol da gamba was in every particular complete and perfect. He had a hand which no difficulties could embarraſs; a taſte the moſt refined and delicate; and a judgment ſo correct and certain, as never to let a ſingle note eſcape him without meaning. His compoſitions were eaſy and elegantly ſimple, for he uſed to ſay, "I do not chuſe to be always ſtruggling with difficulties, and playing with all my might. I make my pieces difficult whenever I pleaſe, according to my diſpoſition and that of my audience." Yet in nothing was he ſo ſuperior to himſelf, and to other muſicians, as in writing and playing an *adagio*; in which the moſt pleaſing, yet learned modulation; the richeſt harmony; and the moſt elegant and poliſhed melody were all expreſſed with ſuch feeling, taſte, and ſcience, that no muſical production

or

or performance with which I was then acquainted ſeemed to approach nearer perfection (*l*).

His manner of playing an *adagio* ſoon became the model of all our young performers on bowed-inſtruments; Barthelemon, Cervetto, Cramer, and Croſdil, who may be ranked of his ſchool, were more ſparing of notes in a cantabile than, during youth, their great facility of execution would have ſtimulated them to, if Abel's diſcretion, taſte, and pathetic manner of expreſſing, I had almoſt ſaid of *breathing*, a few notes, had not kept them in order.

Abel's muſical ſcience in harmony, modulation, fugue, and canon, which he had acquired under his great maſter Sebaſtian Bach, and taſte under Haſſe and the great ſingers employed in the performance of his operas at Dreſden, had made him ſo complete a muſician, that he ſoon became the umpire in all muſical controverſy, and was conſulted in difficult and knotty points as an infallible oracle. All lovers of Muſic lamented that he had not in youth attached himſelf to an inſtrument more worthy of his genius, taſte, and learning, than the *viol da gamba*, that remnant of the old cheſt of viols, which, during the laſt century, was a neceſſary appendage to a nobleman or gentleman's family throughout Europe, previous to the admiſſion of violins, tenors, and baſes in a private houſe or public concert. It has been juſtly obſerved in an account of Abel, well drawn up, and inſerted in the *Morning Poſt*, June 22d, 1787, ſoon after his funeral, that "his favourite inſtrument was not in general uſe, and would probably die with him." It was practiſed longer in Germany than elſewhere; but ſince the death of the late Elector of Bavaria, who next to Abel was the beſt performer on the viol da gamba I had ever heard, the inſtrument ſeems laid aſide (*m*). The late M. Lidl, indeed, played with exquiſite taſte and expreſſion upon this ungrateful inſtrument, with the additional embarraſſment of baſe ſtrings at the back of the neck, with which he accompanied himſelf, an admirable expedient in a deſert, or even in a houſe, where there is but one muſi-

(*l*) This was written in 1779.

(*m*) The place of gambiſt ſeems now as totally ſuppreſſed in the chapels of German princes, as that of luteniſt.

cian; but to be at the trouble of accompanying yourſelf in a great concert, ſurrounded by idle performers who could take the trouble off your hands, and leave them more at liberty to execute, expreſs, and embelliſh the principal melody, ſeemed at beſt a work of ſupererogation. The tone of the inſtrument will do nothing for itſelf, and it ſeems with Muſic as with agriculture, the more barren and ungrateful the ſoil, the more art is neceſſary in its cultivation. And the tones of the viol da gamba are radically ſo crude and naſal, that nothing but the greateſt ſkill and refinement can make them bearable. A human voice of the ſame quality would be intolerable.

As Abel's invention was not unbounded, and his exquiſite taſte and deep ſcience prevented the admiſſion of whatever was not highly poliſhed, there ſeemed in ſome of his laſt productions a languor and monotony, which the fire and fertility of younger ſymphoniſts and compoſers of his own country, made more obvious. His laſt quartets, of which he did me the honour to make me a preſent of his original ſcore as a ſpecimen of his ſcience and care in the compoſition and arrangement of the parts, though not abounding in new melody, are in point of harmony and ſelection of ſounds, models of perfection, and if printed in ſcore, would be excellent ſtudies for young contrapuntiſts.

Abel, like other great profeſſors of his own country, played on ſeveral inſtruments, beſides that to which he had chiefly pointed his attention. On the harpſichord, though he had not a great hand for leſſons, he uſed to modulate, in arpeggio, with infinite variety and knowledge; and, indeed, when he was in ſpirits and fancy, I have heard him modulate in private on his ſix-ſtringed baſe with ſuch practical readineſs and depth of ſcience, as aſtoniſhed the late Lord Kelly and Bach, as much as myſelf. This accompliſhed muſician died in London, June 20th, 1787.

The celebrated performer on the violin, Lolli, came into England in the beginning of 1785; but by a caprice in his conduct equal to his performance, he was ſeldom heard. And then ſo eccentric was his ſtyle of compoſition and execution, that he was

regarded as a madman by moſt of his hearers. Yet I am convinced that in his lucid intervals he was, in a ſerious ſtyle, a very great, expreſſive, and admirable performer. In his freaks nothing can be imagined ſo wild, difficult, groteſque, and even ridiculous as his compoſitions and performance. After playing at the oratorio, and making the grave and ignorant laugh at very ſerious difficulties upon which he had perhaps but ill beſtowed his time, he ſuddenly left the the kingdom, *à la ſourdine*; perhaps, at laſt, to ſhun difficulties of another kind.

Of vocal performers who have diſtinguiſhed themſelves at the opera, due notice has been taken elſewhere; and to ſeveral others a tribute has been paid in the Account of the Commemoration of Handel; yet ſince that time another has mounted ſo high in the favour of the public, that it would be conſtrued into injuſtice or want of feeling not to allow her an honourable niche in this chapter.

Mrs. BILLINGTON, after diſtinguiſhing herſelf in early childhood as a neat and expreſſive performer on the piano-forte, appeared all at once, in 1786, a ſweet and captivating ſinger. At firſt, in emulation of the Mara and other great bravura ſingers, ſhe was perhaps too frequently ſtruggling with difficulties, which ſhe has, however, ſince ſo totally ſubdued, that no ſong ſeems too high or too rapid for her execution. But beſides theſe powers, which the bad taſte of the public tempts or obliges her to exerciſe, perhaps too frequently for lovers of expreſſion and ſimplicity, the natural tone of her voice is ſo exquiſitely ſweet, her knowledge of Muſic ſo conſiderable, her ſhake ſo true, her cloſes and embelliſhments ſo various, and her expreſſion ſo grateful, that nothing but envy or apathy can hear her without delight.

The preſent compoſers and inſtrumental performers of the firſt claſs are too well known for my readers to require information concerning their abilities. The patrons and lovers of the art have heard them with their own ears, and will judge for themſelves. I ſhall therefore proportion my narrative to their wants, and merely record, in alphabetical order, the names of the principal artiſts to whoſe

powers of pleaſing the public is moſt obliged. Indeed, it is a painful ſelf-denial not to celebrate the talents of muſicians whom I have ſo often heard with delight; but how is it poſſible to diſcriminate the ſeveral excellences of the many great performers on the violin now reſident in this country, or deſcribe the powerful hand and truly vocal adagio of a Barthelemon; the fire, tone, and certainty of a Cramer; the neatneſs and preciſion of a Pieltain; the ſweet tone and poliſhed ſtyle of a Raimondi; the taſte, refinement, and enthuſiaſm of a Salomon; or the accuracy and expreſſion of a Schoener? Men whom I ever meet with pleaſure, and hear with delight, however various their talents.

Keyed-inſtruments are perhaps no where on the globe better played, in every different ſtyle, than at preſent in this country, by Burney, Clementi, Cramer jun. Miſs Gueſt, Hülmandel, the two Weſleys, and many others, not only profeſſors but dilettanti, who though not public performers, are heard with great pleaſure in private. It gives me much concern that I am obliged to ſtrike out of this liſt the name of Mr. JOHN SAMUEL SCHROETER; but this diſtinguiſhed muſician, whoſe neat and exquiſite performance on the piano-forte will be long remembered with regret, died November 1ſt, 1788, while this ſheet was printing!

On the hautbois we have the admirable Fiſcher, the Parks, and Patria. On the German-flute, Florio, Græf, and Tacet. On the violoncello, the matchleſs Cervetto and Croſdil. On the baſſoon, Baumgarten and Parkinſon. And on the clarinet, Mahon. M. Baumgarten, leader of the band at Covent-garden theatre, has been ſo long in England that his merit is unknown to his countrymen on the Continent; but beſides his performance on the violin and organ, he deſerves notice as an inſtrumental compoſer of the German nation.

The CATCH-CLUB at the Thatched-houſe was inſtituted in 1762, by the late Earl of Eglington, the Earl of March, now Duke of Queenſberry, —— Meynel, Eſq. and a few more of their friends. The ſpirit and liberality with which this eſtabliſhment has been ſince ſupported, has not only much improved the manner of per-

forming the catches, canons, and glees of old maſters, but been productive of innumerable new compoſitions of that kind, which are ſtill of a more ingenious and elegant texture.

And the CONCERT OF ANCIENT MUSIC, originally ſuggeſted by the Earl of Sandwich in 1776, in favour of ſuch ſolid and valuable productions of old maſters as an intemperate rage for novelty had too ſoon laid aſide as ſuperannuated, was ſupported with ſpirit and dignity by the concurrent zeal and activity of other noblemen and gentlemen of the firſt rank, who united with his lordſhip in the undertaking, till 1785, when it was honoured with the preſence of their Majeſties, whoſe conſtant attendance ever ſince has given to this inſtitution an elevation and ſplendor, which perhaps no eſtabliſhment of this kind ever enjoyed before. Here the productions of venerable old maſters, particularly thoſe of Purcell and Handel, are performed by a ſelect and powerful band, with ſuch correctneſs and energy, as the authors themſelves never had the happineſs to hear.

The COMMEMORATION OF HANDEL, in 1784, having been crowned with a ſucceſs equally honourable to that great artiſt and to the nation, ſimilar performances have ſince been annually repeated, to ſtill more numerous audiences, for charitable purpoſes, in Weſtminſter-Abbey, under the title of A GRAND MUSICAL FESTIVAL. In 1787, the band of vocal and inſtrumental performers amounted to eight hundred and ſix muſicians, excluſive of the principal ſingers, conſiſting of twenty-two, with Madame Mara, Rubinelli, Harriſon, and Morelli, at their head. And ſuch is the ſtate of practical Muſic in this country, that the increaſe of performers, inſtead of producing confuſion, as might have been expected, has conſtantly been attended with ſuperior excellence of execution; as experience, the beſt of all teachers, has ſo guided the zeal of the directors, and the ſcience of the conductor and leader of this great enterprize, that a certain road to full perfection in every department ſeems to have been attained.

CON-

CONCLUSION.

I Have at length arrived at the end of a work that has been thirty years in meditation, and more than twenty in writing and printing. Whether I have been too brief or too minute in my narrative muſt be left to the wants and intelligence of my readers. Ignorance and ſcience are relative terms, and the ſame book, like a dictionary, may at once contain too much for one purchaſer, and too little for another. My ambition has been to gratify reaſonable curioſity concerning every part of my ſubject, without ſhrinking at difficulties; yet thoſe who have previouſly had leiſure and opportunity to draw knowledge from the ſame ſources will think much might have been retrenched; while others, to whom the ſubject is wholly new, will be in want of many additions.

The havock which death has made ſince this work was begun among my friends, and thoſe I wiſhed to pleaſe, who, of courſe, were the moſt willing to be pleaſed, is ſo great, that more than half my firſt ſubſcribers have diſappeared; and if any curioſity was excited, or intereſt awakened, towards the ſubject by the former volumes, it is not likely to be of much uſe to the preſent.

New ideas and new events have ariſen in the lapſe of time, which have ſwelled my materials, and rendered my ſubject too unwieldy for the ſpace to which it was originally allotted; but as reſpect for my readers prevented haſty publication, it is hoped that the great time and labour which have been beſtowed upon it, will not render the work leſs worthy of their patronage.

If the firſt volume of this hiſtory was neceſſarily compiled from few and obſcure materials, and conjecture and ſpeculation were called in to ſupply their defects; and if the ſecond confined the reader to antiquarian knowledge, and afforded him no information but of barbarous times and more barbarous Muſic; it is hoped that

that theſe final volumes will make him ſome amends, as they include all the ſimplicity and harmonical merit of the laſt century, and refinements of the preſent.

It may be thought a uſeleſs labour by ſome to have drawn from the tomb the names of ſo many obſcure and barbarous authors, whoſe inſipid productions, if preſerved, would but degrade human nature, and ſhew the imbecility of their endeavours at diſtinction; but the progreſs of ſcience, and the principles of its declenſion, can only be diſcovered by tracing the ſteps by which it has advanced towards perfection or tended to corruption.

Many ſpecimens of melody and harmony are given, not as models of perfection, but reliques of barbariſm, and indiſputable vouchers that mankind was delighted with bad Muſic, before good had been heard; and I have ſpoken of ſome muſicians whoſe fame is now ſo much faded, that it is perhaps the laſt time they will ever be mentioned. Yet though I have conſtantly treated old maſters with reverence, it has never been at the expence of the modern. Indeed, reſpect for the dead ſhould not annihilate all kindneſs for the living, who are in much greater want of patronage. The artiſt who is ſuffered to linger in want and obſcurity, is made but ſmall amends by poſthumous honours and commemorations.

FINIS.

Chronological List of the principal Books published on the Subject of Music in England, during the present Century.

Holder of the natural Grounds and Principles of Harmony,	1701
Bedford on Temple Musick,	1706
A Comparison between the French and Italian Musick and Operas,	1709
Bedford on the great Abuse of Musick,	1711
Malcolm's Treatise on Musick,	1721
Tansur's Sound anatomised,	1724
De la Fond's System of Musick,	1725
Mechanical Essay on Singing, Musick, and Dancing,	1727
Brown's Medicina Musica,	——
Pepusch's Treatise on Harmony,	1731
Lampe's Treatise on Thorough-base,	1737
—— Art of Musick,	1740
Grassineau's Musical Dictionary,	——
Galliard's Translation of Tosi on florid Song,	1742
Geminiani's Guida Armonica,	——
—— Treatise on Good Taste.	
—— Art of Accompaniment.	
Harris's three Treatises, on Art, Music, and Happiness,	1744
Du Verney's Treatise on the Ear, translated,	1748
Smith's Harmonics,	1749
Rameau's Treatise on Music, translated.	1752
Avison on Musical Expression,	1753
Hayes's Remarks on Ditto, and Avison's Reply,	——
Memoirs of the Life of Handel,	1760
Antoniotto's Treatise on Composition,	——
Brown's Dissertation on the Rise and Declension of Music,	1763
Observations on Ditto,	1764
Algarotti's Essay on the Opera, translated,	1767
Lyric Muse revived,	1768
Webb on the Correspondence between Poetry and Music,	1769
Bailey's Collection of Anthems used in the Chapel Royal and most Cathedrals in England,	——
Account of the Academy of Ancient Music,	1770
Holden's Essay towards a rational System of Music,	——
Nares's Treatise on Singing,	——
Bailey's Treatise on Singing and Playing,	1771
Stillingfleet's Principles and Power of Harmony,	——
Morley's Introduction, republished,	——
Burney's Musical Tour through France and Italy,	——
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Page 3, line 16. *for* unfit for, *read* unfavourable to. P. 5, note *(c)* r. *Steffa.* P. 20, l. 17, *for* it, *r.* is. P. 25. l. laſt, *for* change, *r.* is changed. P. 26. l. 12, *r.* tells. Ib. l. 7 from the bottom, *r.* 1615, at Venice. P. 27, l. 19, *r. rappreſentative.* P. 51, l. 15, *r.* FRANCESCHINI. Ib. l. penultima, *r.* reaſonably. P. 52. l. antepenultima, *r.* Colonna. P. 63. l. 19, *for* Vienna, *r.* Venice. P. 64, l. laſt, *after* Mr. *add* John. P. 86, l. 11, r. *Emilio.* P. 87, l. 1. *r.* Monteverde. Ib. l. 6, r. *Satiro.* P. 97, in the line of Muſic, *place* a flat *to the* laſt G in the baſe. P. 116, l. 18, *after* of, *add* the. P. 123, note *(f)* l. 2. *for* to, *r.* from. P. 132, l. 18, *r.* intermezzo. P. 133, at the end, r. *Tartaro.* P. 139, l. 18, *r.* excellent. P. 140, l penult. *after* 1770, *r.* and even before that period. P. 176, l. 9, r. *riſpoſta.* P. 184, l. 19, r. *Biographia.* P. 197, l. 22, *for* uncommon, *r.* common. P. 207, l. 19, r. *Oſtilio.* P. 221, at the end of note (*e*) r. *Stampiglia.* P. 258, l 16, *for* Cole, *r.* Coke. P. 260, l. 17, r. *lieve.* P. 266, l. 3, *r.* 1766. P. 279, l. 4 from the bottom, r. *Scævola.* P. 286, l. 15, *for* This, *r.* It; and l. 16, *dele* to this opera. Ib. l. 25, *r.* inſtrument. P. 297, l. 5 from the bottom, *r.* proceeding. Ib. note (*n*) *before* him, *add* to. P. 298, l. 10, *r.* It is. Ib. note (*q*) r. *Calphurnia.* P. 333, l. 15, *r.* out the. P. 382, firſt col. l. 25, *for* that, *r.* and. P. 403, *dele* note (*s*). P. 447, l. 20, r. *mano.* P. 460, l. 4, r. *negligente.* P. 508, l. 7, *r.* FRANCESCO. P. 511, l. 20, *r.* Dilettanti. P. 527, l. 5, *r.* Mengozzi. P. 536, l. 6, *r.* Mich. P. 540, *dele* line nine and ten. P. 563, l. 20, *r.* PRIMA. P. 568, l. 19, *after* opera, *add* for Naples. P. 572, note (*z*) l. 3, *r.* bed, he. P. 600, at the end of note *(f)*, *for* above, *r.* below. P. 612, l. 6 from the bottom, *r.* calling. P. 635, l. 6, *after* his, *add* other. P. 638, l. 10, *r.* limmas. P. 650, l. penult. *for* the, *r.* his. P. 659, note (*b*) *r.* muſicians. P. 673, l. 16, *for* all, *r.* moſt of. Ib. l. 10 from the bottom, *r.* analyzed.

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